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Joey Spills The Beans!*

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The Next Trend?

A Day With The

'B' GIRLS!

ANARCHY IN DEUTSCHLAND

Germany Goes Pünk

SEX PISTOLS

Who Killed The Movie?

Dictators

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BOMP!

ISSUE #19

OCTOBER/NOVEMBER 1978



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(Courtesy of Sire Records)

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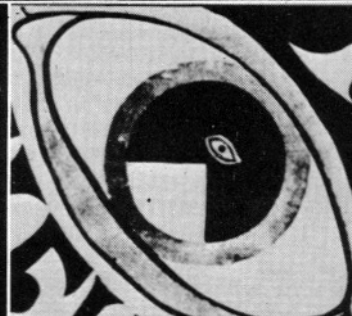
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BOMP MAGAZINE is published every two months by BOMP Enterprises, Ltd. Mailing address: P.O. Box 7112, Burbank, CA 91510. Phone: (213) 760-1207. Subscriptions are \$8 for 8 issues in the US and Canada; overseas \$10 (surface) or \$3 per issue (air). This is Vol. 4, No. 3, whole number 19, published Sept. 1978 for sale through November, 1978. Entire contents are copyright © 1978 by BOMP Enterprises, Ltd. Nothing may be reprinted without express permission from the Publisher. We assume no responsibility for unsolicited manuscripts or photos, and all submissions must include SASE. **SUBSCRIBERS:** The number on your address label is the last issue you're scheduled to receive. If it's a 19 or 20, better renew now to avoid missing any issues. If the number is incorrect, notify our Subscription Dept.

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BOMP!

BOMP SALES is dedicated to the goal of providing a convenient, comprehensive source for all the stuff rock & roll fans thrive on. Our aim is to make available all the best New Wave records from America and all over the world, along with books, fanzines, badges, T-shirts, posters, and anything

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45s: \$2.00 EPs: \$2.50

‡ = picture sleeve

Carpettes - EP: How About Me and You ‡

Chelsea - Right to Work ‡

Creation - Making Time/Painter Man ‡

Damned - One Way Love

Desperate Bicycles - Smokescreen ‡

Downliners Sect - Showbiz ‡

Drones - EP: Lookalikes

Drones - Bone Idol ‡

Electric Chairs - EP: Last Time ‡

Generation X - Your Generation

Headache - Can't Stand Still ‡

Jam - In the City ‡

Mickey Jupp - Nature's Radio

Wayne Kramer - Ramblin Rose ‡

Little Bob Story - Don't Let Me Be Misunderstood ‡

Little Bob Story - EP [Chiswick] ‡

Lockjaw - The Young Ones ‡

Menace - GLC ‡

Metal Urbain - Paris Marquis ‡

Mutants - Boss Man ‡

Pigs - EP: Youthanasia ‡

Pork Dukes - Bend and Flush ‡

PVC2 - Put You in the Picture

Rocky Sharpe & Razors - EP [Chiswick] ‡

Saints - I'm Stranded ‡

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Patrick Fitzgerald - EP: Safety Pin IN MY Heart

Slaughter & Dogs - Cranked Up Really High ‡

Soft Boys - EP: Wading Thru a Ventilator ‡

Some Chicken - Blood on the Wall ‡

Valves - Robot Love ‡

Venus & Razorblades - Wanna Be Where Boys r 5

Yardbirds - EP: Shapes of Things ‡

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45s: \$1.75 EPs: \$2.25

Baby Blue - Rock & Roll Rebel ‡

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Bizarros - EP: Lady Dubonette

Bonjour Aviators - Fury in your Eyes

Boys - She's All Mine

Boys - You Make Me Shake ‡

Criminals - The Kids Are Back ‡

Destroy All Monsters - Bored ‡

Dils - I Hate the Rich ‡

Dils - Class War ‡

Roky Erickson - Bermuda ‡

Fast - It's Like Love ‡

Furys - Say Goodbye to Black Sheep ‡

Hollywood Squares - Hillside Strangler

Peter Holsapple - Big Black Truck [ex-Sneakers] ‡

Hot Knives - I Hear the Wind Blow ‡

Human Switchboard - EP: Fly-In ‡

Iggy Pop - I Gotta Right

Just Boys - Hook, Line and Sink Her ‡

Ken Kaiser - I Love You Laurie

King Bee - EP: Zip Gun ‡

La Peste - Better Off Dead ‡

Leila & Snakes - Rock & Roll Weirdos ‡

Luchs Brothers - Kill Me I'm Rotten ‡

Nails - EP: Cops Are Punks ‡

Names - Why Can't It Be ‡

Nerves - EP: Hanging on the Telephone ‡

Poles - CN Tower ‡

Quartz - Soothe Me ‡

Randoms - ABCD ‡

Razz - C. Redux ‡

Romantics - Little White Lies ‡

Skooshy - EP: It Hides More than it Tells ‡

S'nots - EP: No Picture Necessary ‡

SST - Close Encounters ‡

BS - Let's Play Doctor ‡

Stumblebunny - EP: Possibilities are Endless ‡

Suicide Commandos - Emission Control ‡

Suicide Commandos - Match/Mismatch ‡

Wazmo Nariz - Tele-tele-telephone ‡

What? RecordsEP: Controllers, Eyes, Skulls

Weirdos - Neutron Bomb ‡

White Boy - Sagittarius Bumpersticker ‡

Cads - EP: Do the Crabwalk ‡

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Dishes - EP: Hot Property ‡

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pool, Chicago punk, UK Rock Encyclopedia. \$1.50

#16: Brian Wilson, Monkees, Boston rock, Mexican punk rock, Jack Nitzsche interview,

Abba, Swedish rock, Dwight Twilley, etc. \$1.50

#17: British punk, Dictators, punk poll, Blondie,

Make your Own Record, James Williamson. \$1.50

#18: Powerpop, Vanda-Young, Hewlett, Alex

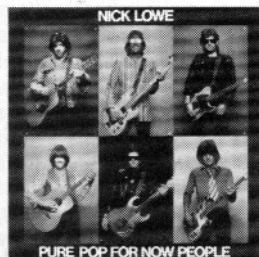
Chilton, Ardent, Glitter, etc. \$1.50.

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EVERYBODY TALKS ABOUT NICK LOWE, BUT NOBODY EVER DID ANYTHING ABOUT HIM. UNTIL NOW.



You've got to be a bit of a music fanatic to know exactly who Nick Lowe is... or perhaps we should say, who he's been up until now.

Nick Lowe has been associated, in one way or another, with some of the best acts to come out of England in the seventies: Brinsley Schwarz, Dave Edmunds, Graham Parker, Elvis Costello, Dr. Feelgood. And his own solo singles have recently emerged as hot items at the import shops.

THE NEW WAVE IS OLD TO NICK LOWE.

Nick Lowe was responsible for producing a host of new wave acts when the new wave was truly new. Now, he's almost sorry. "I'm bored with the safety-pin brigade. I look around and I see all these bands... and they've got no style. It's just a fashion. I mean, if I see another group with dyed hair that thinks they're tough with razor blades around their necks, I'll go mad. They're wimps. It used to be good fun when it was a threat. But now it's wimpy. It's what the Easybeats were to the Beatles."

EASILY BORED. As a producer for England's pioneering Stiff Records, Nick Lowe also became involved with people who he feels have that elusive quality, "style."

"I feel fortunate in having worked with people who really know what they're about, people I admire, like Elvis

Costello. People who just get on with it. I'm impatient when I'm producing. Easily bored. I want something to be happening all the time in the studio."

At last. A record producer who's as easily bored as, perhaps, you are, with over indulgent rockers who spend their time (and yours) trying to create "art." Nick puts it this way:

"I'm not interested in art. I'm interested in style, and people with style and ideas. People with zip. People with sass and imagination. Elvis knows where he's going. And he'll get there with style. It's the same with Graham Parker. Graham's got the same determination, the same style."

"BANG IT DOWN AND TART IT UP." That's how Nick Lowe describes his current philosophy on recording. He likes to work quickly, capture the energy while it's still fresh. You can hear it on the albums he produced. And you can hear it on his own album. There are lots of "take one's" on a Nick Lowe album. Because if things aren't falling together, Nick will move on to something else, for the time being at least. That's why his albums with

Elvis and Graham have a power that seems to elude most recordings. Nick Lowe won't waste your time.

O.K. so Nick Lowe is a terrific producer. But where does he come off making records under his own name?

He comes off with a more impressive background as an artist than most artists have at debut album time.

"I DON'T NEED NICK LOWE." British rocker Dave Edmunds has been quoted as saying, "I don't need Nick Lowe. I'm sure I could walk onto a stage without him. I just want him to be there. It wouldn't be as much fun without him. It wouldn't be as exciting. I love it when Nick starts groov-

the time. Loud, non-melodic, long-winded rock was in. Nick Lowe was writing pretty, melodic, short, light-textured songs. Brinsley Schwarz released quite a few albums, and had hard-core fans who loved them. And then they split up. Two members wound up as members of Graham Parker's Rumour. There's no telling where Nick Lowe is going to wind up.

AN ABSOLUTE KILLER.

Nick Lowe started 70 songs before he wound up with what has now emerged as his first solo album. It's been a long time coming. In an interview Nick gave in October, he promised his

English followers, "I won't release the album until I am satisfied that it's an absolute killer. And I don't care how long that takes." Unlike other artists who spend their studio time laboring over each track, creating "art," Nick spent the time bashing out songs, one after another, until he had a dozen with the quality and the energy that he was striving for. "I think of everything in terms of two-and-a-half minute, three-minute pictures. Every spare bit, every bit you don't need, dump it."

TODAY'S MUSIC TODAY. It's obvious that Nick Lowe has his own very strong ideas about what rock & roll records should be like.

And it's obvious from listening to his Columbia album, "Pure Pop for Now People," that Nick Lowe is right.

ing. 'Cos, I start grooving. Everyone starts grooving."

Nick Lowe has played guitar. He's played bass. He's toured with various groups. He was part of the Stiff tour. And he was a key member of a key band in the development of British rock: Brinsley Schwarz.

Brinsley Schwarz was a group that flew in the face of everything else that was happening at



"PURE POP FOR NOW PEOPLE"
THE NICK LOWE ALBUM, on
Columbia Records and Tapes



PURE NOW FOR POP PEOPLE

A number of people have suggested that this would be an opportune time for me to issue some kind of manifesto for what **BOMP** is and why, now that we're reaching a lot of readers who've had no previous exposure to **BOMP** or rock fandom. Here it is then: if not an actual manifesto, at least a statement of purpose as we enter what seems to be a new era.

BOMP is quite purposely unlike other rock magazines. We write about what we feel is important, not what is popular. We make no pretense of being 'objective', on the contrary we are openly biased towards music that advances the highest standards of rock & roll, by our definitions, and unafraid to criticize or ignore that which does otherwise. We've been called "elitist," and I guess we are, but the elite for whom we write is one we'd like someday to include everyone.

To us, rock fandom is the important thing. It's growth is the reality of which the "New Wave" is but a symptom. **BOMP** was started in 1970 when no such thing as rock fandom existed. Through ceaseless campaigning and editorializing we have, over the years, helped encourage thousands of people to start fanzines, form bands, and promote the idea that rock & roll can be as real and honest and exciting today as it has been in the past. That's the concept behind **BOMP**, the magazine and the record label and every other aspect of what we do.

We realize **BOMP** is a confusing magazine. Many of our readers came aboard when it was devoted to music of the 50's and 60's, others think it's a Punk Rock magazine, and after our last issue the punks don't know what to think of it! It's simple: We're a magazine that reflects the interests of its editors, tries to make sense of the chaos of music and media that surrounds us, and always with one eye on the past and the other on the future. We're historians helping to make history, if you will.

We believe that **BOMP** is the kind of magazine whose time has come. Any magazine that matters must have a purpose or reason to exist, otherwise it's just so much wasted effort. When *Crawdaddy* started in 1966 it was the first intellectual rock zine. When *Rolling Stone* started in 1967 it was the first journalistic rock paper. When *Creem* went national in 1972 it was the first to capture the zany, irreverent fun of rock and roll in print. All these magazines have either worn out or sold out their claim to relevance. Today's emerging rock culture is a direct outgrowth of fandom, whose power is the specialized cults and their commitment to the music that matters. Today's audience is better educated, more historically minded, more aware, and more theoretically inclined than any we've known before. It is for this audience that we produce **BOMP**, a magazine for today because it encompasses yesterday and tomorrow.

Eventually our concept will become dated and somebody else will come along with something better. For right now, we're here and we've got a lot we want to say.

BEYOND TRENDS

A lot of people missed the point of our Powerpop issue last time, unfortunately. It's a shame that we can't make use of labels and categories to what they are, namely convenient guideposts to help us make sense of the bewildering pop landscape. If we don't understand what "punk" is, what "pop" is, what "progressive rock" is, etc., and if we don't share common definitions of these terms, all the writing and arguing and expostulating we do will lead us only deeper into semantic confusion. A state in which many otherwise sane people now seem to find themselves.

A common misconception has been that, with Powerpop, I have picked up on a new "cause" with which I can now be expected to bore everyone for the next three years. Primarily, of course, among people who haven't followed **BOMP** through the years and thus don't realize how broad our aesthetic base really is.

The problem for me has been not to defend my position (because that would be boring too, and time will prove what's what in the end anyway), but what to follow with in this issue. Should I announce *another* new trend this time and keep doing the same every issue until the point is sufficiently made, or should I do a send-up editorial on why "Power Polka" is the Next Big Thing, or what? So I started thinking about what really *was* on the horizon, and decided to play it straight once again, since the possibilities seem so much more intriguing.

For starters, "Powerpop" as a rallying cry for the New Wave is clearly dead, killed off mainly by the greedy British record industry, who fell all over themselves to push lame, wimpy pop mannequins onto the market in the name of "powerpop", with such blatant avarice that it made all the real fans sorry they'd ever heard the word. Our notion of "powerpop" as an ideal to inspire the efforts of New Wave groups currently responding to the need for more depth and structure in the music, while still a potent force among the newer generation of bands, never had the chance to result in any classic recordings before all the offensive publicity killed its effectiveness. People run around condemning the whole idea of "Powerpop" because they don't like Shaun Cassidy, never realizing how much they'd love '70's Powerpop if any were being made. When a band with as much guts and energy and commitment as the **Sex Pistols** comes along playing power chords or Rickenbacker guitars and songs with melody, harmonies, and minor chord progressions, then maybe Powerpop will be a reality. The **Jam**, **Generation X**, **Rich Kids**, etc. are as close to the ideal as **Freddie & the Dreamers** were to the **Beatles**-hell, none of these bands has even matched the energy of the 1966 **Who**, let alone surpass it. But try telling that to a punk who can only think of Donny and Marie when he hears the word "pop".

So why waste our time. It was a nice idea, but it won't be the first good thing to be corrupted by the media, right gang? Consider punk for instance. When the most boring members of society pick up on something, it's time for us to have moved onto something else, and it's reaching that point. Anybody who calls himself a "punk" today is like the kids who became "hippies" in 1968. When they're selling safety pins in the punk boutique on Love Street, forget it...

Which brings us back to where we started: What next? As far as I can see, the New Wave seems to be splintering musically into a plethora of trends and hybrids thereof, while the New Wave audience itself continues the process of growth and unification. The more people come in, the more time goes by, the more new ideas will be grafted onto the corpus of New Wave rock, and that's a good thing, as long as it doesn't divide the audience. In this issue, we talk about such developments as "Acid Punk", and "Reggae Punk", which are but two of the trends currently gaining vogue, some of the others being "New Musik", (**Pere Ubu**, **Devo**, **Throbbing Gristle**, etc), Rockabilly, Art Punk (**Talking Heads**, **Patti Smith**, **Wire**, **Dishes**, **Snatch**, etc) Merseybeat (not to be confused, as the British have, with Powerpop), girl-groups, the pub-rock revival (Stiff & co), and the various outgrowths of Powerpop, such as Progressive Pop, Art Pop etc. These will lead to others, like Bubblepunk, Bubblepop, Acid Reggae, etc, and a host of new, unpredictable innovations once some of the more unbalanced minds of our time are turned loose in studios with larger budgets than have been available to New Wave talent heretofore.

All of the above is likely to happen in 1978, making this the year of all trends, and therefore, no trends. And note that all of this happens simultaneously. It isn't one fad replacing another. Powerpop didn't 'replace' punk, it expanded its scope. None of these stylistic possibilities are likely to disappear from the New Wave vocabulary until they have been exhausted, which they are unlikely to be because as times change, new interpretations of the basic forms are always possible.

This is something I've always maintained, that what the New Wave has done is not to retreat into the past, but rather to draw inspiration from the past, to unearth every idea and approach that has been of value in rock's 30-year history, and see which of them work in today's context. As it turns out, they all do, because in rock & roll, a good idea is always good. If it was cool once, *it will always be cool*. I believe that, strongly. That's why rockabilly has as much (or more) importance today as in the '50s. And ditto for all this stuff. The reason rock & roll will never die (if we accept that old dictum) is that its basic, implicit message is timeless. A million different ways have been tried to express that message, and some have worked. Most haven't. We're now learning to figure out the difference. That's why all these apparent "trends", as one after another great idea, lost in the ignorance of the past, is discovered and redefined in today's terms.

A year from now, this whole discussion will (I hope) seem academic. It seems that way to me now, in fact it's so basic it ought to be taught in junior high schools. I, for one, will be thankful when all the smoke clears and we can get down to the serious business of enjoying the '80s pop culture we've created.

THE HUMAN BEING RECORD CHART

Current		Previous		SINGLES		Votes		Previous		SINGLES		Votes		Current		Previous		ALBUMS		Votes	
1	—	READY STEADY GO Generation X (Chrysalis)	835	21	40	HEROES David Bowie (RCA)	235	1	3	RAMONES Rocket To Russia (Sire)	838										
2	8	YOUR GENERATION Generation X (Chrysalis)	747	22	—	SAFETY IN NUMBERS Adverts (Bright)	222	2	1	SEX PISTOLS Never Mind Bollocks (WB)	777										
3	—	RICH KIDS Rich Kids (EMI)	742	23	4	GOD SAVE THE QUEEN Sex Pistols (Virgin)	217	3	2	ELVIS COSTELLO My Aim Is True (CBS)	710										
4	—	WILD YOUTH Generation X (Chrysalis)	639	24	—	WE ARE THE ONES Avengers (Dangerhouse)	207	4	5	RAMONES Leave home (Sire)	705										
5	12	ROCKAWAY BEACH Ramones (Sire)	578	25	—	DO YOU WANNA DANCE? Ramones (Sire)	205	5	—	ELVIS COSTELLO This Year's Model (CBS)	698										
6	9	PRETTY VACANT Sex Pistols (WB)	574	26	6	I GOT A RIGHT Iggy & Williamson (BOMP)	200	6	—	NICK LOWE Pure Pop Now People (CBS)	680										
7	—	BABY SITTER Ramones (Sire)	522	27	20	ALL AROUND THE WORLD Jam (Polydor)	198	7	—	BLONDIE Plastic Letters (Chrysalis)	600										
8	—	2-4-6-8 MOTORWAY Tom Robinson Band (Harvest)	506	28	—	SEX, DRUGS, ROCK & ROLL Ian Dury (Stiff)	196	8	—	IGGY/WILLIAMSON Kill City (BOMP)	542										
9	22	COMPLETE CONTROL Clash (CBS)	485	29	—	GIVING IT ALL 20/20 (BOMP)	193	9	12	RAMONES (Sire)	525										
10	3	MONGOLOID Devo (Booji Boy)	481	30	—	TOMORROW NIGHT/OKAY Shoes (BOMP)	189	10	13	JAM Modern World (Polydor)	470										
11	24	SATISFACTION/SLOPPY Devo (Booji Boy)	478	31	—	HEART OF THE CITY Nick Lowe (Stiff)	184	11	9	CLASH (CBS)	466										
12	—	FATHER CHRISTMAS Kinks (Arista)	420	32	—	FINAL SOLUTION Pere Ubu (Hearthan)	179	12	—	JAM In The City (Polydor)	443										
13	—	IN THE CITY Jam (Polydor)	387	33	—	BEAT YOUR HEART OUT Zeros (BOMP)	140	13	16	CHEAP TRICK In Color (Epic)	441										
14	—	BECAUSE THE NIGHT Patti Smith Group (Arista)	343	34	—	GET YOUR WOOFING DOG Jerks (Ura)	119	14	—	GENERATION X (Chrysalis)	412										
15	—	CA PLANE POUR MOI Plastic Bertrand (Sire)	322	35	7	GARY GILMORE'S EYES Adverts (Anchor)	114	15	—	IGGY POP Lust For Life (RCA)	341										
16	16	I'M SICK OF YOU Iggy & Williamson (BOMP)	305	36	—	SHE DON'T KNOW WHY Last (BOMP)	107	16	6	DWIGHT TWILLEY BAND Twilley Don't Mind (Shelter)	278										
17	2	ANARCHY IN THE U.K. Sex Pistols (EMI)	275	37	1	SHEENA IS PUNK ROCKER Ramones (Sire)	103	17	—	DWIGHT TWILLEY BAND (Shelter)	230										
18	—	WHO'S SLEEPING HERE Tuff Darts! (Sire)	259	38	—	MAU MAU Earle Mankey (BOMP)	74	18	—	PATTI SMITH GROUP Easter (Arista)	170										
19	—	SHOT BY BOTH SIDES Magazine (Virgin)	249	39	—	BREAKING GLASS Nick Lowe (Stiff)	72	19	8	SHOES (Black Vinyl)	165										
20	—	HALFWAY TO PARADISE Nick Lowe (Stiff)	243	40	—	YOU'RE THE ONE Boyfriends (BOMP)	40	20	—	DAVID JOHANSEN (Blue Sky)	100										

This chart is dedicated to the proposition that we rock & roll fans should have a voice in determining the relative value and popularity of our music. The official music industry charts are so filled with non-rock & roll records, and so totally unaffected by imports or records on independent labels, that (despite the well-intended efforts of *Record World's* 'New Wave' chart) there is no definitive survey of what's REALLY happening in our music. By integrating data from retail & wholesale sales, radio play, and your votes (as the most informed group of record buyers in the world) we hope to give some indication to the industry, the artists themselves, and the public, of how trends are developing.

For this chart to be truly representative, you must participate. Just send a list of your 10 or 20 most listened-to 7-inch records (singles and EPs, domestic or import) and 10 or 20 LPs. They needn't be new releases, or even New Wave—whatever you're actually listening to the most, that's what we want to know about. You may also vote for records known to be unreleased or forthcoming, or album cuts you'd like to see on a single, although these are unlikely to show on the chart unless a lot of others have the same idea—in which case, maybe the record companies will get the idea too!

DEADLINE FOR NEXT ISSUE:

September 1, 1978

THE SELLING OF POWERPOP

By GARY SPERRAZZA

1978

"Non-stop power pop" (Pezband's logo)

5/77

Will Nick Lowe, Dwight Twilley, Tom Petty, the Zippers, Cheap Trick, and similar bands get passed by in the grand tradition, battered and disillusioned with the current state of punk trendiness? This should not, and will not happen if we have anything to say about it. The theme of the next issue of **BOMP** will be "Power Pop", a term chosen to indicate what will be the logical extension (tho in fact it's happening concurrently) of the punk trend... (Gary Sperrazza, **BOMP**)

10/77

Hard rock has never had the mass-commerciality of pop, and it will be acts like the Ramones, the Jam, the Boys, Dwight Twilley, Cheap Trick, etc., who will have the first hits. Radio wants to play new wave records but they don't want to offend their mass audience with crude, obnoxious music. They're waiting for Powerpop. Let's give it to 'em... (Greg Shaw, **BOMP**)

10/77

We've devoted a lot of space to Powerpop this issue. And like most labels, it's easy for anyone who doesn't know what he's talking about to take the term and dilute its meaning. I had no plans to see Powerpop blown into the "next big thing", as if it were some kind of movement. This issue was simply to examine how the elements of Powerpop have been carried thru successive generations... (Gary Sperrazza, **BOMP**)

1/21/78

It's true the bands themselves invented the labelling: posters announcing "The Stukas Beat Combo" or "Pleasers Thamesbeat"... (Kim Davis, **NME**)

1/21/78

Bottle-Pop is the logical next step after the completion of the commercial assimilation of punk rock... (Tony Parsons, **NME**)

1/28/78

Pop may come and punk may go... (Phil McNeil, **NME**)

1/28/78

The new Beat boom is last week's thing now that Fleet St. has got hold of it... a more appropriate title would be "Sanity Rock" for it spells the end of a brief area of madness and sickness... (Tony Stewart, **NME**)

2/4/78

1978 will *not* be the year of punk, powerpop or anything else to do with amateur, 2-chord bands. 1978 will be the year of heavy metal... (Letter, **Sounds**)

2/11/78

Powerpop is a new mood and a new attitude, nothing more. It marks the return to the Pop ethics of the early Sixties but in the context of today. Even tho it was only coined (by historian cum broadcaster Charlie Gillett quoting **Blondie's** Debby Harry) a couple of months ago, it has already been grossly abused and confused by a sensationalist media eager to announce the death of Punk and the advent of the Next Big Thing... (Chas DeWalley, **Sounds**)

2/20/78

The English music press has wasted no time in writing punk rock's obituary, also declaring 1978 the year of "power pop" which emphasizes bright melodies and harmonies and no violence. The sound is exemplified by groups like the **Pleasers** and the **Rich Kids**... (Rolling Stone News, for radio)

2/18/78

Contrary to last weeks Powerpop bonanza, it wasn't Charlie Gillett who coined the phrase Power Pop, it was **BOMP** fanzine editor, Greg Shaw... (Jaws column, **Sounds**)

2/18/78

If we're going to have "powerpop", refer to the '70s models (**Blue Ash**, **Wackers**, **Big Star**) rather than go back 15 years to hideous Merseyside mutations and 1962 Hardy Amies catalogues. Bah!... (Jon Savage, **Sounds**)

3/4/78

I wouldn't slander **999** by calling them P***r P*p... (Mick Wall, **Sounds**)

3/11/78

I'm not teenybop, I'm powerpop... (Shaun Cassidy, **Newsweek**)

3/18/78

If all the garbage that's been spouted about Power Pop actually amounted to a *new* genre instead of the blatantly unoriginal and plagiaristic pseudo-Merseybeat that is actually purveyed under the tag, then the **Rich Kids** and **Generation X** are the nearest thing to a clean new view for the pop kids to pursue now... (Dave Fudger, **Sounds**)

3/18/78

Suddenly no one wants to be called Power Pop. No sooner had the phrase been established that it becomes uncool. A shame really... (David Brown, **Sounds**)

3/25/78

If I catch one "Ultra-Brite" smile, *one* shaking moptop, I'll throw myself off the balcony. I'd suffer death rather than "power pop"... (Ted Heath, **Sounds**)

4/78

Lest any of our readers show up at the next party wearing full punk-rock regalia, we want to warn you that safety pins and the like are already passe. Our source, writer Greg Shaw of **BOMP** magazine, a bellweather of music trends, claims that punk rock has a "built-in obsolescence" and has been replaced by something called "power pop", a hybrid of punk and slick, commercial **Shaun Cassidy** type music. The resulting sound, according to Shaw, is like the **Who** or the **Raspberries**...

(The Insider, **Los Angeles Magazine**)

4/29/78

(when asked about power pop) "Oh, you mean people like the **Pleasers**! There are a few of them trying to do the **Beatles** and you have the **Jam** doing the **Who**. I suppose it's quite *pleasant*."

(Paul McCartney to Roy Carr, **NME**)

4/78

You could call **Led Zeppelin** a power pop band. They're a popular band that plays powerful music.

(Rich Buckler of the **Jam**, upcoming interview in **L.A. Beat** #2)

5/78

Let's get it straight. "Power pop" is not some devious plot by certain New Wave factions to trade the guts, energy and commitment of the music for major label attention and AM airplay. It's just a *phrase*, two mere *words*, words I first heard used by Pete Townshend in some long-forgotten interview referring to the **Small Faces**. And there ain't nothing wrong with using the most convenient words available to describe anything. The problems arise when mere words become catchwords, when ideas turn into formulas...

(Andy Schwartz, **New York Rocker**)

This very minute—Those who don't remember the past are condemned to relive it, while those who *do* remember the past are condemned to predict the future. To the stupid fools who stand in line, Power Pop was just an idea, just a descriptive phrase (and not a restrictive jail) and it died long ago, when **Roy Wood** stopped destroying TV sets at the Marquee Club. It died when **Roger Daltrey** lost the innocent eyes that made girls swoon. It died after the **Easybeats** made "Good Times." It died when the new bands who could have carried on the tradition ran scared, intimidated by the media. R.I.P.

"The teenager died,
He died alone,
In the drive-ins and the hot rods
He used to call home.

He died in the movies: on Friday night,
All over the work he just dropped out of sight
And no one has seen him since that fateful night
That the media gave him culture

The teenager died,
He died on the phone
But he wouldn't rest till he made a request
For a song of his own.

He died....
He didn't know he'd end up on the cover of **Time**
He died....
When the media gave him culture....
you call it **CULTURE**?!!!!!!

He died.....



BLACK AND WHITE
The Stranglers
1. Tank 2:57
2. Nice 'N' Sleazy 3:10
3. Outside Tokyo 2:50
4. Sweden On The Edge

Special Limited Edition
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WHERE THE ACTION IS

Radio Birdman are the most exciting rock'n' roll band that Australia has produced in the 70's. Their first single "New Race", is practically a 'teen anthem' already; four minutes of smoldering frenetic high energy rock that burns and roars to a shrieking feedback climax. A song that draws its influence from the **Stooges** and the **MC5** but lives and breathes in Australia. **Radio Birdman** combines intensity and high energy with a unique melodic structure. Not since the '60's has anything as powerful as the **Radios** evolved in the land down under.

Australia's New Rock Heroes



By Andrew Bradley

Radio Birdman formed in October 1974, from the wreckage of two relatively unknown Sydney bands, **The Rats** and **TV Jones**. From the **Rats** came drummer Ron Keeley, vocalist Rob Younger, (then lead guitarist), and now bassist Warwick Gilbert, and from **TV Jones** came guitarist Denis Tek. Tek brought with him a keyboard player named Pip Hoyle. The band started out by covering numbers by the **Stooges**, **MC5**, **Doors**, **Dictators**, **Blue Oyster Cult**, as well as a lot of '60's classics from the likes of the **Remains**, **13th Floor Elevators**, and **Outsiders**. The first year was spent gigging around Sydney,

building up a small but fanatical following. The **Radios** first entered the public eye in late 1975 when they won the Sydney Punk Rock Thriller/Battle of the Bands. One of the prizes was a chance to record.

The lineup that won the contest featured Rob Younger on vocals, Deniz Tek on guitar, Pip Hoyle on keyboards, Ron Keeley on drums, and Warwick Gilbert on bass. Shortly thereafter Pip Hoyle left the band to be replaced on second guitar by Chris Masuak. (Chris came from the **Jackels** which also featured Johnny Kannis who has sung harmonies on both **Radio Birdman** albums and who now has a solo career on RCA records.) It was this lineup of the band that finally made it into the studio. In February 1977 they released their first record, a limited edition EP called "Burn My Eye" (titles: Smith & Wesson Blues/Snake/I-94/Burned My Eye) that sold out almost immediately. The favourable reaction to the EP led to further recording and a lot of good press.

The middle of 1977 saw the release of their first single and album on an independent Sydney label, Trafalgar Records. The single was "New Race" backed by a full tilt version of the **Stooges** "TV Eye" and the album was called *Radios Appear*. (Titles: TV Eye Murder City Nights/Anglo Girl Desire/Man with Golden Helmet/Descent Into the Maelstrom/Monday Morning Gunk/Do the Pop/Love Kills/Hand of Law/New Race.) It is interesting to note at this point that the band's name comes from a line in the **Stooges** song "1970" and that the name of the album is from a line in the **Cult's** "Dominance & Submission". The critics raved about the album; some called it the best hard rock album to be recorded in Australia since the legendary "Missing Links".

On a trip to Australia to sign the **Saints**, Seymour Stein (of Sire Records) saw the **Radios**, blew the proverbial fuse and wound up dancing on a chair for most of the night. This eventually

resulted in a deal being signed in late 1977. Meanwhile the **Radios** expanded their sound by bringing back their old keyboards player, Pip Hoyle, back into the lineup.

The band left for Britain in March of this year. They gigged around London for a month and then went into Rockfield Studios, Wales, to record a completely new album. Following the recording, the **Radios** blitzed through Europe and Britain with the **Flamin Groovies**, prior to their June return to Australia. The new *Radios Appear* was released in Australia in early May and the rest of the world in June. The overseas single is "What Gives", and the Australian is "Aloha Steve and Danno". Both have the same B-side, "Anglo Girl Desire".

Radio Birdman are a high energy rock 'n' roll band with a solid melodic structure. Surf music, 60's punk/pop and Detroit metal fuse together to bring in a savage potpourri of rock action. Lead guitarist and principal song writer Deniz Tek grew up in Detroit. His guitar playing is typical of the Motor City school (ie. Fred 'Sonic' Smith, James Williamson, Ron Asheton), jagged, fierce and intensely brilliant. His Canadian counterpart Chris Masuak complements this with chunky power rhythms and melodic counterpoints. Tek and Masuak fit together like hand and glove, pushing each other to breathtaking heights of duosonic attack.

The other four members of **Radio Birdman** are Australian. Ron Keeley's drumming and Warwick Gilbert's bass combine to form a tough, solid and punchy rhythm section. Keeley's drumming is clean and efficient, a perfect counterpoint to Gilbert's fluid (lead guitar like) bass lines and Hoyle's textural keyboardwork. Singer Rob Younger, has a unique voice, strong, rough and above all, intense. His style reflects the '60's punk aggression with touches of Iggy and Jim Morrison..

Radio Birdman are probably not commercial enough to be the next **Peter Dinklage**, however they have the potential to make a serious dent in rock

IS WHERE THE ACTION IS WHERE THE ACTION IS WHERE THE ACTION

'n' roll history.

The Quick: Not Quick Enough



By Teri Morris

What had been planned as a full-tilt article on the **Quick** has now been whittled down to a postscript due to their unfortunate demise. What a shame to see talent of this dimension end up without a contract, without another record, and without a second chance to win public acceptance on vinyl as they were doing live. Earlier this year the **Quick** made available to members of their fan club and a privileged handful of writers a 10" EP appropriately entitled "*In Tune With Our Times*" which featured three songs. This was to be the growing up of the **Quick**, produced to dynamic, no-frills perfection by Elektra's David Campbell. Gone was the **Sparks**-like dinky keyboard runs and the phony Continental inflections from singer Danny Wilde. The new **Quick**, as heard on the EP, sounded like a *real rock and roll band*, instead of, in the words of Danny Benair, "something from 1967 that sounds like an English B-side." It's interesting to note that shortly before the **Quick** broke up, guitarist Steve Hufsteter was asked if the band was going commercial in order to become more accessible. His reply was the following: "Actually, it's not that calculated a thing. Basically, the musically important people in the band have changed thier musical characteristics, and that has affected what the band is...I think what we're doing now is listenable, and I think it's great for the radio. I think we were vindicated when we dropped off the record at KROQ and they started playing it and now it's become part of their program. Now, if we hac something coming out from a major

NEW TRENDS.....

It's becoming evident that a column like this will be needed to keep up with all the complicated trends coming and going these days. All of us, even the punks, are beginning to realize that a healthy rock and roll scene is (and should be) made up of all kinds of inter-related styles/trends, the only common factor being aesthetic viability. So we're gonna try and keep track of what's going where in this column, and single out particular trends from time to time (powerpop, acid punk, etc.) for more detailed coverage elsewhere in **BOMP**.

Checking in on previous trends we've discussed, powerpop of course has been so grossly abused by the record industry and assorted punk fascists that its potential to unify the emerging youth culture has been almost totally negated. In America at least, groups everywhere are moving more and more towards the ideal, but other than the **Flamin' Groovies** and the **Romantics**, none have come close enough to be worth mentioning. When the powerpop masterpieces are finally recorded, perhaps ironically, no one will think to use that word to describe them. But that's what they'll be.

SWINGING. Hey, we're just a bunch of wild and crazy guys looking for some swinging American foxes. With *Saturday Night Live* having as profound an effect on everybody today as *Get Smart* and *Laugh In* had in their time, this classic **Steve Martin/Dan Ackroyd** bit has entered the vocabulary and made its mark on the emerging youth culture. If it's true that (as *Slash* magazine has observed, though with an amusingly horrified reaction) this particular wave of rock & roll is about to be accepted by the teenagers of America, with all their pimples, cokes, potato chips and beach parties, then maybe when thousands of teenage "new wave" bands start pouring out of high schools in the next few months, they'll be singing about having a swinging time on the beach, not unlike those certain offspring of Mrs. Ramone (nobody yet knows how far ahead of their time *those* boys were!) Anyway, with the **Romantics** recording of "Let's Swing" in mind, and tunes of similar nature being heard in the repertoires of many young bands we've seen lately, don't be surprised if many of the same people who were pogoing and puking last year turn up swinging and twisting by midterm this fall...

ROCKABILITY. We're gonna keep relatively quiet about this one, to keep the same chowderheads from trying to kill it off, but evidence is mounting that we're going to have an active and healthy rockabilly scene on the fringes of the New Wave for some time.

Ray Campi and the **Rollin' Rock Rebels** are set to record with **Dave Edmunds** at Rockfield. **Edmunds'** own new LP is due out any day now and new British bands are appearing in profusion, notably **Whirlwind** on Chiswick, and **Robert Gordon** is improving all the time. **Johnny and the Hurricanes** are redoing some of their old rockers for the new market.

BUBBLEPUNK. Here's one we're hoping to keep under wraps for a year or so, because it won't really break until more New Wave artists/producers gain access to quality studios and the expansion of punk into pop makes the inevitability of it more obvious. But while we sat in our offices wondering which **Ohio Express** song the **Ramones** would cut first, damned if we didn't hear about a group in Detroit called **Funhouse** (whom we subsequently saw and can vouch for the authentic punkiness of) who do a vivious

pistols-like version of "Yummy Yummy Yummy" (changing the lyric to "I've got love in my stomach"). And of course there's **Slaughter & the Dogs** recording of "Quick Joey Small," so we guess this trend is off the ground. Have fun kids.

SURF INSTRUMENTALS. People (us actually) have been talking about "surf revivals" since '71, but in those days it was always **Beach Boys** stuff that seemed to be coming back. Now we're noticing something different. In a recent visit to 2 midwestern cities, one of our editors saw 3 different bands do versions of "Wipeout," and a 4th, all-girl band, doing a local version of the same song. Then there's the **Zantees** in New York doing several obscure 1961 beach rockers, and quite a few bands including the **Zeros** who do "Pipeline," which the **New York Dolls** were doing back in 1973. This trend has interesting possibilities if it connects with the Rockabilly scene.



DANCE CRAZES. That's what they called them in 1961-'63 when the Twist led to hundreds of new dances that kept the kids off the streets until protest music came along. Many of the dances were ridiculous inventions of the guys who ran Cameo/Parkway and similar labels, but most of them were created by high school kids at local hops and spread like lightning thru the teenage underground grapevine and via records rushed out onto the market by local labels. The exact same thing is happening today with disco, and this year, as the kids who went along with disco just because they wanted to move their bodies realize there's real music to dance to again, we can expect teenage dance crazes to happen in rock & roll, and naturally the New Wave and its instant 7-inch records will be the medium for it. Somehow related to this term is the fact that New Wave audiences, including hard-core punks, have been observed doing (or unconsciously simulating) such early '60's dance staples as the Twist, the Monkey, the Pony, the Jerk, etc., in lieu of pogo dancing. This may correlate with the increasing incorporation of early '60's R&B material (Motown, Atlantic, the kind of stuff the **Stones** used to thrive on) into the repertoires of many New Wave bands, here and in England. We're not sure how to explain it, we're just reporting what we see.

WHERE THE ACTION IS WHERE THE ACTION IS WHERE THE ACTION

NEW YORK ACTION LINE.....

Pam Brown

Very early on the morning of Thursday, April 20, Johnny Blitz (drummer of the **Dead Boys**, one of New York's favorite bands) was viciously attacked by a gang of young Puerto Ricans as he stood outside a deli on 5th Street and 2nd Ave. They tried first to run him over just for the fun of it, and when that failed they all jumped him and stabbed him repeatedly. Michael, a roadie from **Blondie** and other bands, was with Blitz at the time and somehow managed to keep him alive until police arrived. Johnny was on the critical list for more than a week, but luckily he's young and very strong so he pulled through and is now back home in Cleveland recuperating. The **Dead Boys** had recently returned from recording their 2nd album in Florida. On the weekend of May 4th through 7th, all of New York's New Wave stars and fans turned out for a 4-day benefit for Johnny Blitz at CBGB. It was a big success and about \$8000 was raised to help with Blitz's legal and medical expenses.

The first night featured the **Contortions**, the **Corpse Grinders** (ex-New York Doll Arthur Kane's new band), the **Erasers**, **Spicy Bits**, **Stiletto**, the hilarious **Sic F*cks**, and the **Ramones**, who were magnificent as always. It was drummer Tommy's last performance with the band. The departure is amicable, reasons basically being that he's not interested in touring or performing any longer, although he will continue to help with production of future **Ramones** albums. The new drummer replacing Tommy is Marc Bell, most recently with **Richard Hell and the Void Oids**, and previously with various bands including **Dust**, an early '70s heavy metal trio with Kenny Aaronson and Richie Wise, and **Estus**, who made one album for Epic a few years ago. This means the **Void Oids** will be needing a new drummer now and the last time I caught them they had a new bass player, with **Richard Hell** concentrating solely on vocals. They sounded a lot better than ever before...

Back to the benefit, Friday night featured the **Criminals** (ex-Doll Syl Sylvain's classy-looking bunch of hoodlums), the **Flehtones**, **Mumps**, the **Slander Band**, **Stumblebunny**, **Student Teachers**, and our fave fave, the **Dictators**. The **Dics** were superb, combining old and new songs from their first 2 albums and the new **Bloodbrothers**. Adny is now back to playing bass since the departure of Mark "the Animal" Mendoza.

Saturday and Sunday starred the exciting, leather clad **Helen Wheels Band**, the young, fast, combat-zonish and very promising **Shrapnel** (managed by Legs McNeil of **Punk Magazine** fame), the **Dots**, the **Rudies**, the **Senders**, **Steel Tips**, **Suicide** and the **Dead Boys**. **Saturday Night Live's** John Belushi, a big **Dead Boys** fan, sat in on drums for "Sonic Reducer." Ex-New York Doll Jerry Nolan sat in for the rest of the set and then played with his own band, the **Idols**. This is the first band he's put together since leaving the **Heartbreakers**, and it may include **Judy Nylon**, of **Snatch**, now staying in NY...

Bob Rudnick hosted some of the shows, as did **Dead Boys** bass player Cheetah Chrome, who was wild enough by himself to put the crowd into a frenzy. **Blondie** played a short set on Sunday night with **Robert Fripp** on guitar. They did **Donna Summer's** hit "I Feel Love," **Iggy Pop's** "Sister Midnight" and their own hit "Denis". Another jam consisted of **Jonathan**

Paley, Bob Quine of the **Void Oids**, Richard Lloyd of **Television**, and Cheetah Chrome.

Then there was movie star **Divine** in full drag along with three strippers who appeared on stage with the **Dead Boys** for two **New York Dolls** songs. And for a finale, former **Alice Cooper** guitarist **Glenn Buxton** joined the **Dead Boys** for an encore of "Eighteen."

Godlis



•Bators strikes a pose in his original Blitz Benefit T-shirt. You can tell he's plenty thrilled to be in NY

John Cole's new label **Spy Records** has been active, recording New York bands the **Sic F*cks**, the **Necessaries**, and Toronto's **Poles**, among others. Many new independent records out by NY bands, including the **Criminals'** long-awaited 45 "The Kids Are Back", a great song some might recall from the last days of the **Dolls**. The **Cramps** too have finally put out a record, after turning down offers from lots of small record labels. Titles are "The Way I Walk" (an old **Jack Scott** hit) and "Surfin' Bird", the most extreme version yet on record. **Boyfriends** have their debut 45 out on the **BOMP** label (a one-off, they're still looking for a major label). **Helen Wheels** has cut sides for a new Philadelphia-based label, **Go-Go Records**. **Teenage Jesus & the Jerks** have released "Orphans", originally to have come out on the now-defunct **Ork** label. **Alex Chilton**, another **Ork** leftover, is reportedly signing to **Real Records**, the new British label that also has **Johnny Thunders**. A new label, **Car**, has been started by **Chris Stamey**, and the first release is an album by **Sneakers**, one of America's first-generation New Wave bands whose EP (released when they were back in N. Carolina in early '77) is now a classic. The label plans other records, including some by **Peter Holsapple**, one of the original **Sneakers** members.

The Fast have finally released their single, "It's Like Love"/"Kids Just Wanna Dance" (**Ram Records**) and there's a chance their soon-to-be-recorded LP will be produced by **Ritchie Cordell** (of **Tommy James** fame). **Marbles** also have a 45 out, though the small first pressing has been sold out and few have been able to find it. A new band, **Stumblebunny** (including members of the **New Dolls**, the group who backed **David Johansen** after the **Dolls** broke up) also have a 45 out.....

label with all the push it should deserve, and it was material we thought was really right down the track for FM or AM or whatever our purpose was- if we felt that it was right, then we'd stand a pretty good chance of seeing that carried through. Because I think we've learned a lot, and I think we know what we're doing." Apparently, this was not the case. I believe the band was sincere in their attempts to live up to what **Hufsteter** envisioned, but somewhere the entire master plan went wrong. The **Quick** throughout their career, were plagued with poor management. This lack of leadership, in turn, prevented them from being heard by the right people in the industry, and the final nail in the coffin was a direct result of the first two statements. The **Quick** could not land a record deal. It is a shameful reflection on the record industry when a group with the freshness and originality of the **Quick** is forced to disband due to the powers that be keeping their eyes glued to the royalty checks and not opening their ears to hear what's happening down on **Shakin' Street**. I'd love to say it's their loss but it's not. It's ours.

THE JUMPERS

By Nancy New Age

With original pop talent exploding in major cities all over the U.S.A., Buffalo, New York is now getting a piece of the action, too. Buffalo's claim to fame is **The Jumpers**, who balance their pop flavor with a frenzy rooted in the British Invasion music plus a classic case of American rock & roll fever.

The Jumpers are **Bob Kozak** (guitar, vocals), **Scott Michael** (guitar, vocals), **Craig Meylan** (bass, vocals), **Roger Nichol** (drums), and **Terry Sullivan** (lead vocals, percussion).

In hearing **The Jumpers**, you feel the spark of recognition in discovering a band that is disarmingly fresh and youthful in its approach. Yes, **The Jumpers** do play high energy Power Pop, but don't be misled by the word "pop". **The Jumpers** play rough with a hard edge that doesn't let up.

One of **The Jumpers** best efforts is "Get Up". It is a perfect example of their outrageous way with a hookline. **Bob Kozak** is a very articulate, dynamic lyricist. When **Terry Sullivan** sings "You don't love me/Pretty good excuse", the sarcasm is scathing. A key to **The Jumpers** is contrast. Their approach is marked by smooth singing juxtaposed with harsh reprimands.

Scott Michaels is zealous on rhythm a la **Keith Richards**. The guitar

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duo of Michael and Kozak create guitar work that is compelling, just a millimeter from the mental aberration of "You're Gonna Miss Me". On their upcoming single, "I Wanna Know (What's Going On)" has forceful rhythms that create a majestic tone in the vein of "Shapes of Things".

The other single cut, "You'll Know Better", is moody and commanding with debts to the **Stones** and **Standells**. The **Jumpers** show their knowledge of musical dynamics as the quiet, dignified intro explodes into the rousing chorus.

The abusive lyrics sung sensuously is the tantalizing formula that **The Jumpers** use again and again with success. **The Jumpers** measure up to any of the Power Pop contenders.



Stu Chernoff

BOYFRIENDS

By Jimi LaLumia

Boyfriends, who hail from New York City, have a single on **BOMP** Records, entitled "You're the One." It has a true pop feeling, yet is close enough riff wise to appeal to the heavy metal **Van Halen** fans as well. **Boyfriends'** performances harken back to the days of **Shindig**, when regular guests would be the **Standells** and the **Bobby Fuller Four**. "You're the One" is backed with "I Don't Want Nobody, I Want You" and is pure New York. Crashing drums, pounding bass lines, and a high-charged guitar run, lorded over by an exuberant vocal all add up to an inspired song. Bobby Dee, Paddy Williams, Jay Nap, and Lee Crystal are New York's **Boyfriends**. They're willing to give of themselves to the rest of the world if you are.

THE INVADERS

by John M. Johnson

For those who've wondered what the **Sonics** would sound like in 1978, ponder no more. The **Invaders** survive and push high energy Northwest rock and roll to power levels the Fab Five from Tacoma only hinted at. All the classic Northwest elements are present: All the classic Northwest elements are

present: screaming vocals, pounding piano, thunderous bass, maniacal drums, and brain-splitting guitar. Plus a repertoire that ranges from a ground-rumbling "Peter Gunn" thru regional classics like "Psycho" and "She's Boss" thru current cookers like "Rockaway Beach" and "Back to School Days."

The **Invaders** take the Northwest rock roots ethos and rudely transpose the basics into the 70s and beyond. The approach proves surprisingly adaptable—the structural differences beyond much hard core punk/new wave and the raunchy Northwest chestnuts of our adolescence are often minimal at best. All **Invader** songs are rendered into a throbbing, pulsating oozing mass not unlike the bubbling flying pancakes that attacked Spock in *Star Trek*. There is little distinction—each song is steam-rollered, scraped up, and recycled at a higher volume.

The **Invaders** were formed in November of '77. They recorded 3 sides in a furious 12 hour session in Seattle less than a month later. The **Invaders** are: George Wallace, lead guitar/vocals; George Crowe, bass; Rick Wilson, keyboards/vocals; Mark Frederick, vocals/rhythm guitar; Nick Hagen, drums. Wallace and Crowe co-led **Yellowstone** thru the early 70s (who had the singularly ignominious nightmare of having their album



•The Invaders.

withdrawn one week after release on Kama Sutra due to a parent company shakeup), and had teamed up in San Francisco's **Initial Shock** before than after migrating from rough and tumble Montana. Wilson met the duo while backing up **Chuck Berry** at a KROQ concert in L.A.—he'd been touring as **Tommy Guts** thru the Northwest and Rocky Mountain states. Hagen and Frederick served time in the penultimate Seattle psychedelic venture, **Grape Maze**, and in the equally blunt **Dirt** once flower power withered. Their early practices have been held in the very house the **Ventures** used to get it together in back in 1958 in Pullman (home of Washington State University, nestled obliquely in the southeast

corner of the state). Same room, in fact.

Analogies can only be bizarre and none really fit as yet. **Black Sabbath** playing "Johnny B. Goode"? The American version of **Motorhead**? **Paul Revere & the Raiders** jamming with the **Dead Boys**? All are close but no carrot. The **Invaders** are a band only the Northwest could have produced—when you've grown up weaning at the musical trough of **Rockin' Robin Roberts**, **Gerry Roslie**, and **Jimmy Hanna** you're bound to possess a certain raw edge in the ass-kicking sweepstakes. The **Invaders** were playing bare-boned Northwest rock long before punk and new wave became fashionable—they'll be playing the same thing long after the last safety pin is unhinged.



Dean Abramson

FLASHCUBES

The **Flashcubes**, from Syracuse, New York, are starting to make noise around the country, a refreshing noise at that, since they consider themselves, and rightfully so, a powerpop group. Steve Miller (guitar/vocals), Gary Frenay (bass/vocals), Paul Armstrong (guitar/vocals), and Tom Allen (drums), are great fans of the **Raspberries**, **Badfinger**, and the **Beatles**. Besides the thrill of opening shows for the **Jam**, the **Ramones**, the **Runaways** and the **Real Kids**, their single, "Christi Girl," will be released around late June or early July. When you realize that the **Flashcubes** are only 9 months old, you can see how much has been accomplished. The best is still ahead.

Psychedelic Texans Return

LA—The legendary '60s label International Artists has been reactivated by owner Lelan Rogers after having been dormant nearly 10 years. The 12 original IA albums are being repressed with the original covers, along with IA 13 (an album of unreleased **13th Floor Elevators** material) to be sold in a special boxed set for collectors. Rogers is also planning to make IA an active

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L.A. ACTION LINE.....

Paul Goldberg
In May, **BOMP** presented the second in a series of New Wave events at the Whisky, showcasing selected out-of-town bands for LA audiences. Like the first such show, it was a big success, with **Boyfriends**, **Blow-Up**, **the Last**, **Permanent Wave**, **the Hollywood Squares**, and **20/20**, who by popular consensus stole the show with a rousing set of high-energy rave-up beat music. As a special bonus, the audience was treated to an impromptu appearance by **Ian Whitcomb**, who joined **20/20** at the end of their set for a great rendition of his 1965 hit "You Turn Me On". Ian also brought along his old **Shindig** films, which were a great success... **The Dickies**, now one of LA's most popular bands, have been signed by A&M and are releasing a 12" 45 of "You Drive Me Ape"/"You're So Hideous" on white vinyl... You may recall the **Dickies** from their amazing appearance last season on the **CPO Sharkey** show with **Don Rickles**... Already they're off on a national tour which includes dates with **Richard Hell** at **CBGB**. Of LA's other top bands, the **Weirdos** have been picked up for management by **Jonh Inghem**, former **Generation X** manager, have re-recorded "Neutron Bomb" and rumor has it they're working on an album with a major label signing in the works... good luck guys, it's always a thrill when a former **BOMP** band makes it big... The only unsigned 'major' band left in LA now is the **Screamers**, who have carefully avoided any involvements for more than 2 years now... The **Quick** and the **Skulls** have both disbanded, for the usual reasons, mostly disillusionment. Bruce of the **Skulls** replaces David Traut in the **Weirdos**. Danny Benair of the **Quick** has been in England, looking for compatible musicians, and may form another band with Steve Hufsteter... **Dangerhouse Records** reports



• The Dickies, with their biggest supporter, Rodney

3 new releases upcoming: "Idi Amin" and "I'm Black and I'm Proud, Parts 3 & 4" by **Black Randy**; "Kill the Hippies" by the **Deadbeats**; and "Adult Books" by **X**. Soon to come are records by the **Bags**, **Roots of Creation** (a reggae band based in Oakland) and a 2-day New Wave show at Pismo Beach with local bands... The **Zippers** opened for **Patti Smith** at the Santa Monica Civic and audience reaction was tremendous. On a San Francisco radio interview, **Patti** called them one of her favorite bands, along with the **Clash**. A major label signing seems imminent... **Slash** magazine has started their own label with an EP by the **Germes**, one of LA's first punk bands. Also coming is a record by the **Plugz**... The **Dils**, another of the first-generation LA bands, have relocated in San Francisco, in an apparent trade with the **Avengers**, who are calling themselves an LA band now... **Tremors** are releasing their single "Tonight's My

Night" on Fiction Records, the 'happening' Chicago label whose new discovery, **Wazmo Nariz**, has already brought offers of national distribution deals from labels including Stiff and Aristal!... **Rodney Bingenheimer** is becoming a true recording star, with "Let's Make The Scene" having sold out several pressings (and almost a hit in Japan) and his new one, "Little G.T.O." (backed by the **Brunettes**, a famous New Wave group consisting of four dark-haired guys and one blonde girl singer) coming out this month. An album may be in the works. His producers, **Dan** and **Dave Kessel**, are also finishing up their album, which if it's anything like their fabulous "Baby Hold On" should be amazing... **F-Word**, a fast-rising local punk band, release a live album (recorded at the Mabuhay in San Francisco), the first LP by any of the new LA groups. Titles include "No Fun" and the **Dolls** "Bad Girl"... Speaking of which, **Blow-Up** have recorded the legendary **Dolls** song "Teenage News" which was



• F-Word: LA's first live album (and what ever happened to the Masque album?)

to have been their last single. It's a faithful performance, in the true **Dolls** spirit, and should be a welcome memento to all their fans. (There's also a chance that an album of stuff the **Dolls** recorded on their English tour will be coming out soon)... Possible breakup rumored for **Mumps**, who have a new 12" EP scheduled for release soon... **Gary Valentino's** new band, the **Know**, have been playing around town and for our money are one of the most promising new bands anywhere. Their music is bright with lots of personality, and Gary (now playing guitar) looks like a real star. Great versions of "Anyway Anyhow Anywhere" and **Dylan's** "I Want You"... Watch for a TV show called "Win the Jamm", hosted by **Phil Spector** and featuring local groups of all kinds, who will be rated by a celebrity panel with a winner chosen each week... Local radio station **KROQ** (AM & FM), already known around the country for giving a home to **Rodney Bingenheimer's** trendsetting show, has become a real contender in the LA ratings war by eliminating commercials for 2 months and playing all kinds of New Wave music around the clock, as well as working with local scene people in promoting events and many other things. We hope **KROQ** can be an example to stations everywhere that it can be profitable now to cater to the now-sizable audience for alternative forms of music. If every city had such a station, music in America would not be in the sorry state it is today... **Elvis Costello** played several dates around LA in early June, including one at Hollywood High which was the in-crowd event of the month. It was reportedly recorded by CBS for a possible live album...

New Wave label. Acting as advisor is local fan Gregg Turner, who has worked with **Roky Erickson** and **Back Door Man Records**. He and **Roges** intend to specialize in the kind of crazed, experimental rock for which the LA label was famed, and follow the same formula all the way through the packaging and marketing of the product. When asked if he'd heard about the "acid punk" groups currently making the rounds in England, and if he felt this trend would tie in with his goals for LA, **Roges** replied, "I certainly hope so!"

In a related story, **The Legendary Stardust Cowboy** (see this issue's Acid Punk story for more on him) is back on the scene, as head of **Stardust Enterprises** in Las Vegas, and in the midst of recording an album for his own **Psycho-Suave** label, which will include a remake of his classic "Paralyzed" plus new originals like "My Underwear Froze to the Clothesline." Furthermore, he is reportedly writing a novel called *The Red Hills of New Mexico*, about Martians who land and have their flying saucers stolen by Apaches... Welcome back, Leg!

BRUSSELS SPROUTS NEW WAVE by Pierre Lavry

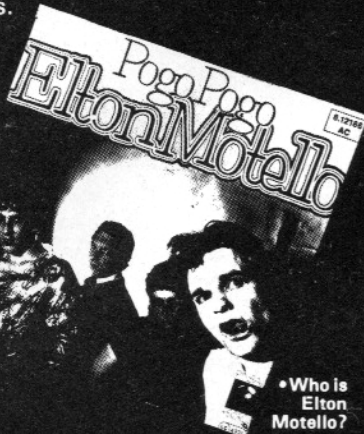
By now we have all gotten over chuckling at the fact that Germany has discovered punk rock. Once again we must prepare for another dose of world reality. Belgium has entered the New Wave.

It seems to have taken root at the end of 1976 when 2 or 3 rock writers tired of the waffles and began to be interested in New Wave music. They had a meaningful experience at a **Patti Smith** concert and later enjoyed the same sort of feeling at an **Eddie and the Hot Rods** show. They soon embarked for England where they caught the **Sex Pistols** and the entire Bromley contingent. Overwhelmed by all that was happening, they opened a club in Brussels for all New Wave fans and called it the **Rocking Club**. What it lacked in originality it more than made up for in talent. It stayed open for 5 months and in that time it was open each and every day of the week. On weekends you could see live performances by **Little Bob Story**, **Eater** and **Stinky Toys**. During the week you could pogo to the new records by the **Damned**, **Buzzcocks** and the rest. By the time the club closed there were more than 100 people regularly showing up but the complaints from the neighborhood and police harassment finally got the better of the situation and the club was forced to close.

During this period, new groups began to emerge as they saw New Wave

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gaining in popularity. One of these groups was **Chainsaw**, who had already been together for over a year. They opened for **Eddie & the Hot Rods** at their Belgian appearance and were a great deal of fun to watch, although they were musically weak. Their EP, which features a cover of the **Velvet Undergrounds'** "What Goes On" is a fine effort and appears on Romantik Records.



•Who is Elton Motello?

HUBBLE BUBBLE

This groups album on the Sinus label includes **Scott McKenzie's** "San Francisco," the **Kinks** "I'm Not Like Everybody Else" and two back-to-back versions of "Pogo Pogo." They are an excellent band, but there is even a more interesting story about this group. Out of **Hubble Bubble** came a man who is familiar to many people in the United States, namely the infamous **Plastic Bertrand**, who is currently riding the charts with "Ca Plane Pour Moi." The story on "Ca Plane Pour Moi" is that the entire record was done by **Two Man Sound**, a group whose specialty is novelty records. When the record took off they looked for somebody to be **Plastic Bertrand**, and they found **Hubble Bubble** drummer Roger Jourret perfect for the part. Therefore, the truth is he doesn't do a thing on the record. Now if we can only find out who **Elton Motello** is, we'll be all set.

Finally, the last new group to emerge were the **Kids**, a three man group on the Philips label. They are the best band now, and have many fans throughout the country. They opened for **Patti Smith** last month and did a great job. They are far better live than on vinyl.

The people of the Rocking Club, after its demise, organized a lot of concerts, namely **Eddie and the Hot Rods** (four times), the **Damned**, **Television**, **Talking Heads** (twice), **Ramones**, **Patti Smith**, the **Adverts**, **Elvis Costello**, **Graham Parker**, and **999**. So as one can see, in Belgium the New Wave popularity is indeed a reality.

LONDON ACTION LINE.....

A lot of the British punk bands have newly-released LPs on the market, including **999**, **Buzzcocks**, **Johnny Moped**, **Count Bishops**, **Lurkers**, **Pirates**, **Rikki & the Last Days of Earth**, **Depressions**, **Sham 69**, **Cherry Vanilla**, and the **Boys**. **Bernard Rhodes**, manager of the **Clash**, has started his own label, **Braik Records**, with a single out by **Subway Sect**. **The Table**, who hit with "Do the Standing Still", now on **Chiswick**. Two former **Damned** members involved in new ventures, **Rat Scabies** joining forces with ex-**Tuff Darts** vocalist **Kelvin Blacklock**, **Steve Turner**, and **Eddie Cox**. **Dave Vanian** has joined the **Doctors of Madness**. **Mick Ronson** is producing the **Rich Kids** album, which will include the great **PVC2** song "Put You in the Picture". **Ian Hunter** may be producing the next **Generation X** album. The **Cortinas** signed by **CBS** with an LP coming soon. The **Automatics** signed by **Island**. **Chiswick** is releasing a live LP with the **Radiators From Space**, **Johnny Moped** and the **Count Bishops**. British New Wave labels now releasing oldies, with **Chiswick** picking up rights to the **Ace Records** catalog and putting out "Sea Cruise" by **Frankie Ford**, and **Stiff** issuing "The Letter" by the **Box Tops**. The 3rd **Big Star** album, by the way, will probably be coming out at last, on a small British label. Manchester band the **Smirks** signed by **Beserkley**. Punk comedian **Johnny Rubbish** signed by **UA** with new single "Anarchy in the UK" forthcoming. Hope it's as greta as **Paul Jones'** "Sheena is a Punkrocker"/"Pretty Vacant" (the disco record of the year!)... New album by **Alternative TV** on **Deptford Fun City**... who isn't getting signed these days? Only **Souixsie & the Banshees**, who are finally issuing a record privately (thru **Rough Trade**)...

NATIONAL ACTION LINE.....

SAN FRANCISCO: The weirdest item in some time centers on the legendary punk himself, **Neil Young**, who (we are reliably informed) is shooting a film in which he decided to have **Devo** appear. With this in mind, **Rather Ripped Records** ran a contest in which the 20 people who appeared in the best **De-volutionized** costumes would win free admission to see **Devo** at **Mabuhay** and be part of the film. The scene was shot May 27 and will be a segment in the movie entitled "Music of the Future"... Although all other news pales alongside that item, other **SF** happenings include recurring reports of a new punk venue to open, the presence of **Malcolm McLaren** in the city and his possible involvement with bands including **Crime** and the **Avengers**, new recordings by **Crime** in the works, a new group called **U.X.A.** that's among the best avant garde punk bands we've heard, the progress of the **Readymades** whose pop-styled 45 has been a strong seller, and the formation of several new bands who are bringing fresh blood to **SF's** punk scene.....

BOSTON: **DMZ** has released their debut album on **Sire**, produced by **Flo & Eddie**. **La Peste** has an excellent debut 45 out on their own **Black Records** label... **Tracks**, another fine rock & rolling band, has put out a live single that makes up in energy what it lacks in recording quality... **Marc Thor** is performing again (after recovering from his early '77 neck injury) and we wish him all the best. He's still one of Boston's most

unique talents... **Fox Pass**, after a long absence from the scene, is playing again, with some new demos, and hopefully we'll see another record from them soon... **Willie Alexander** already at work on a new LP, after a very successful outing with his first on **MCA**... **Rat Records** apparently has gone under, although the club still continues... **The Cars** album should be out any time, group is being touted as the next big thing to come out of Boston... **Third Rail** back on the circuit after many personnel changes and other internal problems. Tapes for a new record (their "Sweet Jane" on **Rat** was excellent) have been recorded if any labels are interested... The **Sperm Bank Babies** album, recorded live featuring many local luminaries including **Willie Alexander**, came out in a limited edition of 100 and is already changing hands at extreme prices...

SEATTLE: The Northwest's first real "New Wave" club, **The Bird** opened in March, and from all reports looks to be a real winner. They feature local talents such as the **Enemy**, the **Telepaths**, the **Mentors**, **Feelings**, the **Lewd**, the **S'nots**, **Violent World**, the **Invaders** (an excellent band with strong roots in the **Sonics** and other '60s Northwest punk bands), **Upchuck** (who have a 45 coming out soon), **Ratts**, **Cheaters**, **Negative Trend** (from San Francisco) and are now also booking local **SF** and **LA** bands. Another city explodes, and we're glad it's Seattle, considering how important that city was in the '60s punk scene.....

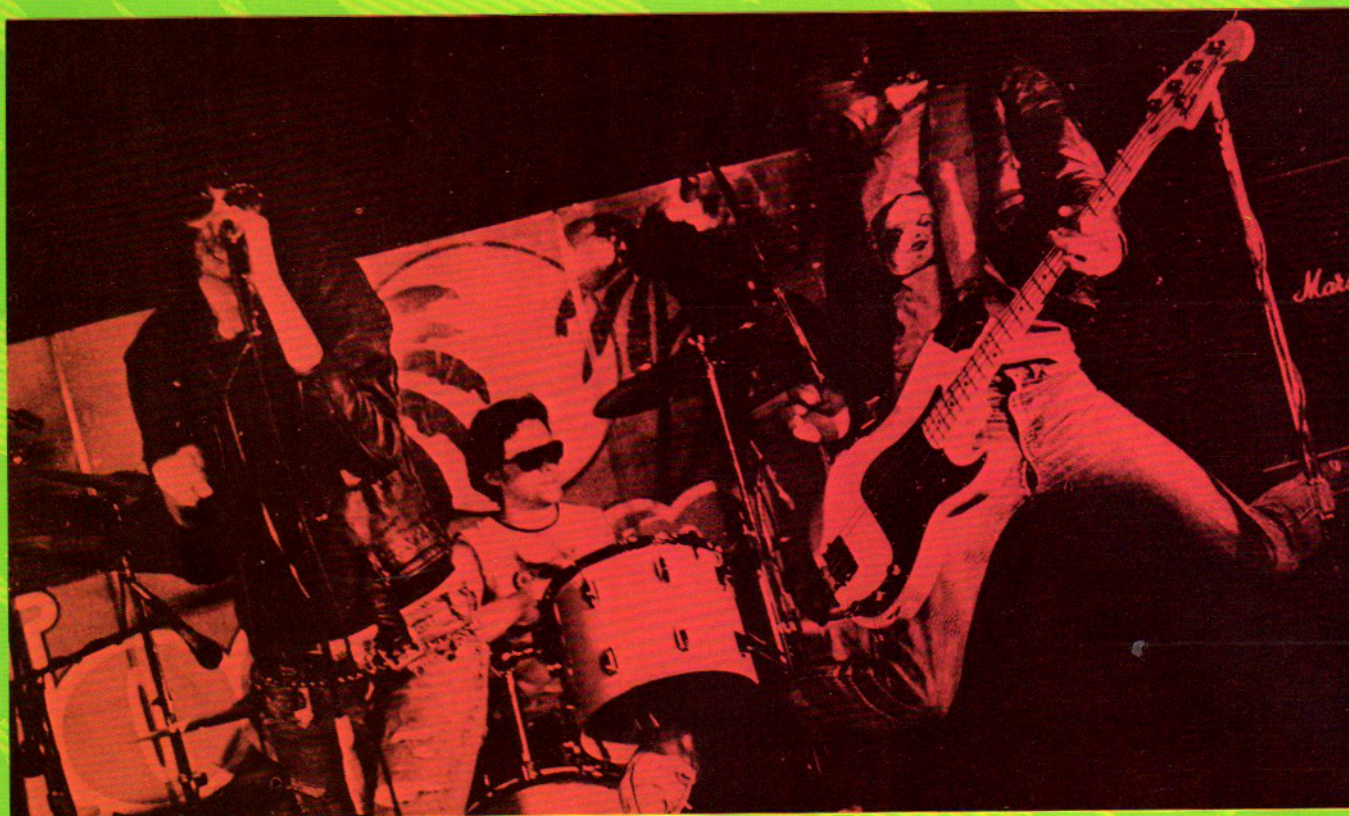
DETROIT: The main story here is the **lomantics**, who (by purest coincidence) have a single coming out on **BOMP** shortly. Probably the hottest new local band any of us have seen in recent months, they combine raw energy and pure pop elegance in a way no one since the early **Hollies** and **Kinks** have done, excepting of course the **Flamin' Groovies**. Four songs were



•The Niggers: New Wave with Afro-Sheen.

produced by **Bob Segarini** (ex-**Wackers, Dudes**) and **Greg Shaw**... The Detroit scene is exploding once more, with lots of exciting new bands including **Destroy All Monsters**, **Sonic's Rendezvous Band** (now backing **Iggy**), the **Mutants** (whose excellent 45, cut at **A-Square** studio, is due out soon), the **Reruns** (great band), **Seat Belts**, the **Pigs**, the **Sillies**, and to top it all off, a black punk band, the **Niggers**. Also, a group called **Funhouse** who sing "Yummy Yummy Yummy" **Ramones** style! The local scene is also getting strong and valuable support on radio from **Sky Daniels** at **WWWW**, and in the press thanks to **Mike Duffy** at the **Detroit Free Press**. Once again, Detroit appears to be back in the drivers seat.....

RAMONES



Rodney Bowes

With all that has happened to music during the past two years, one fact remains crystal clear: The Ramones have become the most influential band of the decade, punk or no punk, new wave or no new wave. They were the first new band in America to be signed by a legitimate record company, and the first to be heard by most people. And their influence has been incalculable. Their style, so disarmingly simple, yet deceptively subtle, was fully formed before they ever played CBGB, and has not needed to evolve, only to refine itself, since then. Their music is deceptive in that it was the first and most powerful 'punk' music to usher in the New Wave, yet at the same time it contained all the necessary elements to make the basic punk sound commercial without compromising [an approach that is still being borrowed by a lot of bands] and furthermore, contained in the Ramones' music were all the elements, implicit and latent, of the styles that punk would evolve into. The endless applications of the Ramones' style have made them the most copied, the most influential band of our time. In America, where they have played more small towns than anyone and probably inspired more new bands to start than anyone since the Beatles, and in England where you could probably find a hundred groups who got together after witnessing one of their early concerts. Their first British appearance, July 4, 1976 at the Roundhouse, was a turning point in the development of British punk, as the editors of Sniffin' Glue [which started the week after] would surely confirm. As someone said, "every song on their first album is now either a fanzine or a group!"

The Ramones have toured England many times since that first appearance, each time to larger and more enthusiastic crowds. On their last tour, we commissioned Peter Kravitz, editor of one of London's most respected fanzines, to report on what he saw, from the point of view of a British fan. His observations follow.

I CAN'T CONTROL MY FINGERS
I CAN'T CONTROL MY BRAIN
DON'T WANT TO GET JADED
I NEVER WANT TO BE SEDATED

Joey Ramone, December '77

end of song, beginning of story—

The Ramones initiated the newborn British energy of 1976/77, it's quite clear, from the way bands such as the Clash, the Sex Pistols, the Heartbreakers, and Generation X worship and copy them. No wonder the Ramones become angry when the journals over here proclaim the Pistols as the inventors of Punk. It has reached the stage now where it's fun to watch bands such as the Lurkers rip off the Ramones' style and dress. But unlike some of their imitators, the Ramones are not poseurs, or even posers, and as for being fashion conscious, they are the farthest thing from it. They wear clothes they feel comfortable in: T-shirts, leather jackets, blue jeans, and plimssoles. They change their shirts daily, twice on the day of a show. They do it all without conscious thought or premeditation, but let

•The Ramones pay a visit to Ray Davies...

It be noted that the Ramones are not, repeat, not DUMB! Okay? Anyone who thinks they're dumb simply doesn't understand them, and anyone who can't understand the Ramones... well, that's what I'd call REALLY dumb!

The band, together with an entourage of one co-manager [Linda], one sound man [Ed], one lighting/artistic man [Arturo], a road manager [Monty], and two of their own roadies [Big Matt and Little Matt], arrived in London's Heathrow Airport late at night, had a big Chinese meal, then went to their hotel for a good night's sleep. Johnny likes getting to sleep early, especially when he's on tour.

Next day, Tommy [the quiet one] accompanied manager Linda to Phonogram's office to check on the progress of *Rocket to Russia*, the latest album, and publicity for the tour. Phonogram is the group's label outside America, being Sire's licensee, although they are expected to shift over to Warner Bros. soon. This will mean even better sales for them, as Phonogram has always been a bit of a disappointment, considering how successful they have been at breaking their own artists, such as Thin Lizzy. Today was no exception. There were many complaints of insufficient promotion being done on the album, and the fact that the Ramones tour was being upstaged in the press by the ongoing shower of Malcolm McLaren hype for the Sex Pistols.

Speaking of the Pistols, the band [minus Joey who stayed in the hotel nursing his infected foot] went to see Malcolm's boys that night at Brunel University in Uxbridge and were disgusted with the group's lack of effort and most of the songs as well. They left before the end due to total boredom.

The next morning, everyone took the train up to Carlisle for the Carlisle gig and the concerts following it in Edinburgh, Glasgow, Newcastle and Manchester. Each of these shows was marred slightly by both bad monitors and the PA system. But amidst all these mishaps, we discovered what the Ramones' song order is when performing. It takes awhile to work out the song titles, since the show is so fast, so well rehearsed, so professional, that if you slurp/sniff/inhale, you're guaranteed to miss at least one song. But I like that, it holds your attention. Songs

•The wet head is back...

longer than two and a half minutes can become boring, and most groups could stand to shorten the length of their numbers.

The only thing missing from the Ramones' stage show, I felt after the tour, is the element of spontaneous fun, something you just can't rehearse. Every move is worked out in advance, and though there is a lot of activity and energy on stage, there is little or no interplay with the audience. I wish the Ramones had the ability to show that they are human. But then, are they? I'm pretty sure Joey isn't.

The Ramones held a fanzine press conference in which they answered questions for more than two and a half hours. Unfortunately, our fanzine editors didn't have many questions that others haven't already asked the Ramones many times. The group did admit that the idea for "Pinhead" came from the Todd Browning film *Freaks*. They let it be known also that legal action may be taken against the Heartbreakers for taking credit for the song "Chinese Rocks" which was co-written by Dee Dee. The Ramones also had a low opinion of the British press and record companies, and stated that the only British group they enjoyed were the Clash. Finally, the Ramones themselves listen to Del Shannon, Roy Orbison, the Kinks, the Clash, Dwight Twilley, and the Everly Brothers. Johnny in particular loves records of the 50s and early '60s, and doesn't listen to any current "punk" music.

Christmas Eve and we all wanted to do something special. The band wanted to go see the Kinks' Christmas show. After all, Ray Davies was polite enough to go see the

Ramones at the Whisky in Los Angeles. After the Kinks had finished, the band [especially Johnny] wanted to go to the dressing room and meet Ray Davies. They did, and enjoyed it tremendously, treating Davies with the same adulation they now receive from their own fans.

We eventually bid farewell to the Kinks and piled back into the limos to go eat somewhere. Since most places were closed, we ended up in Gerrard Street [London's Chinatown] at a restaurant that had these disgusting red pressed spiced ducks hanging in the window. Our stomachs turned, but Dee Dee insisted on going in. The Ramones eat a lot of Chinese food in New York [where it's good], but this was a different story.

The food arrived and looked even worse than those ducks in the window. Everything tasted of fish, and the only fish dish we ordered was off and didn't taste like fish. Dee Dee piled his plate high with food and began to guzzle it down, practically without thinking. I felt sick just watching him. We ordered cokes and beers to try and get the taste out of our mouths. By now Dee Dee was looking very pale, but still saying how he quite liked the stuff he was eating. All the plates were taken away but his. Then he came to the conclusion that he wasn't feeling well at all. We made our exit only to find Arturo [who had gone out earlier to get some air] staggering around with a hand over one eye. He stated that a couple of guys got him from behind, and Dee Dee wanted to know if they were teddy boys, and if they were he was "going to kill them."

Two days after Christmas was just boring for the Ramones. All the shops were shut and there was nothing to do but play cards and watch telly. After playing sell-out dates at Birmingham and Stoke, we ended up at the dressing room in Aylesbury [one of the best gigs in England — Bowie, Mott the Hoople and others found their first support there] and by now their other manager, Danny Fields had also arrived in England. Meanwhile, the Rezillos had just finished their set and the Ramones were tuning up, using one Marshall amp for the two guitars, and a mock drum kit. Joey does not sing in these pre-show warmups as he's gotta save his voice. They go through bits of the show they think are shaky, the Sheena/Havana/Commando session being concentrated on very heavily.

Onstage, and the kids go crazy and make the best of the Ramones. They know they'll be lucky to see them again within the year. They play a well-rehearsed show as per normal. They always take a slurp of water at the same point in the show, just as they take off their leather jackets at a set time. This professionalism is what we expect of them.

I know Dee Dee sounds a little less than intelligent, but it's only because of his broad Bronx/Brooklyn accent which gives this impression. He enjoys having a lark, but also has a fairly radical streak. He once suggested that the band should pose for a photographic session wearing swastika armbands. As quickly as this was suggested, Johnny [extrovert leader of the band offstage, and quiet guitar hero onstage] immediately vetoed it, even though Joey is the only Jewish guy in the band. Supposedly, though, Tommy escaped Hungary before the revolution of 1956, which makes him slightly pastrami, is'pose. Anyway, that's Dee Dee's only real prejudice. But in fact, Johnny does hate some people, and that's the Viet Cong. When I asked why, he answered, "I'm no Joan Baez who's always fighting someone else's political struggles. It's just that I don't like everything that went on in Viet Nam."

This point is typical of modern American rock guitarists' opinions. Everyone's asking why the American groups always write about having fun, taking drugs, and falling in and out of love. America hasn't got the social/political/environmental problems that we have in Britain. It's not quite the complete sex and drugs and rock & roll cycle, but it's a welcome change from dole queues and hi-rise flats, isn't it?

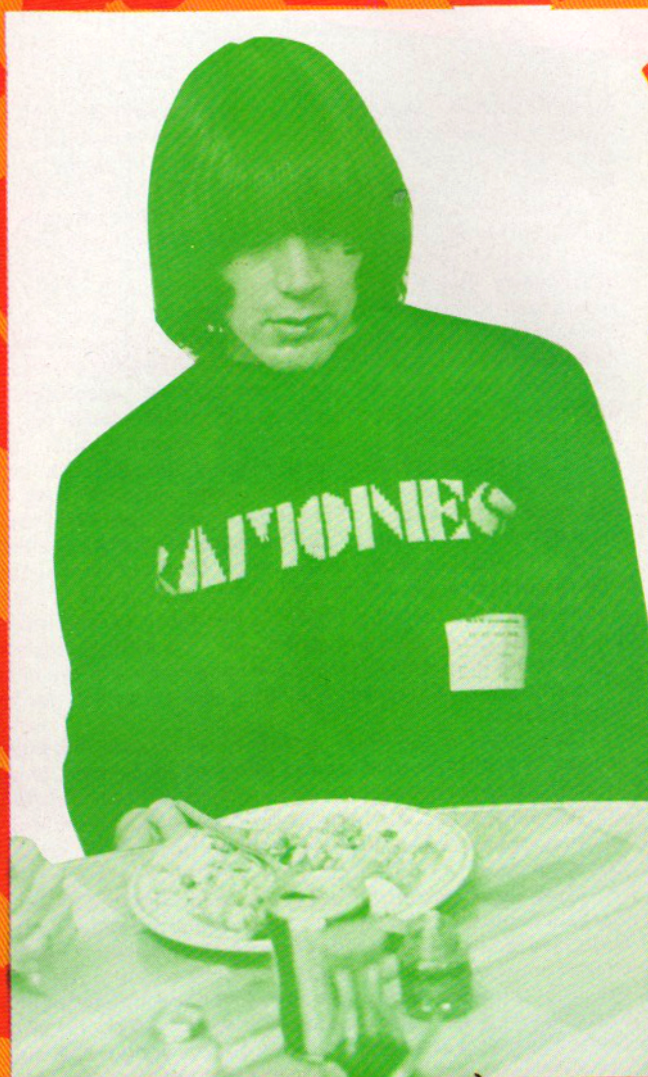
Next meeting with the band is at the Rainbow, where everybody's nerves are frazzled. The band has been in the

theatre since two in the afternoon, doing things like sound checks, rehearsing [again], etc. The Ramones will never stop rehearsing as long as they carry on playing as a group, which has gotta be for awhile yet in the foreseeable future. One reason they get on so well is that all four Ramones have such diverse personalities. There are no rivalries or jealousies within the group, each has his own essential role and knows it.

Into the dressing room to find Sid Vicious himself asking Dee Dee why the Ramones don't play "Basement" live since it is his favourite song. Without giving Dee Dee a chance to answer, Sid asks him if he will play bass in a new band that he's going to form. Needless to say, Dee Dee's reply is "No thanx" even though Sid is probably the only British punk that he likes.

The show is played for the last time in 1977, then it's Joey wishing the kids a happy New Year after "Pinhead." Confetti, balloons, seats torn from the stalls and hurled into the air by fanatics — cretins hopping — driven insane by the Ramones' power/mania/strength.

Then back to the Holiday Inn for groupies, sleep, packing of bags. Then Leave for Home... for fame, the only name of the game for them. It's important now for them to become as popular in their home country as they have grown to be in Europe, and that will be their next effort. Too big for just a cult now. They have to go on to the next level. They're tired now [going into their third year of this already] but they carry on touring. That's Ramones style for you.

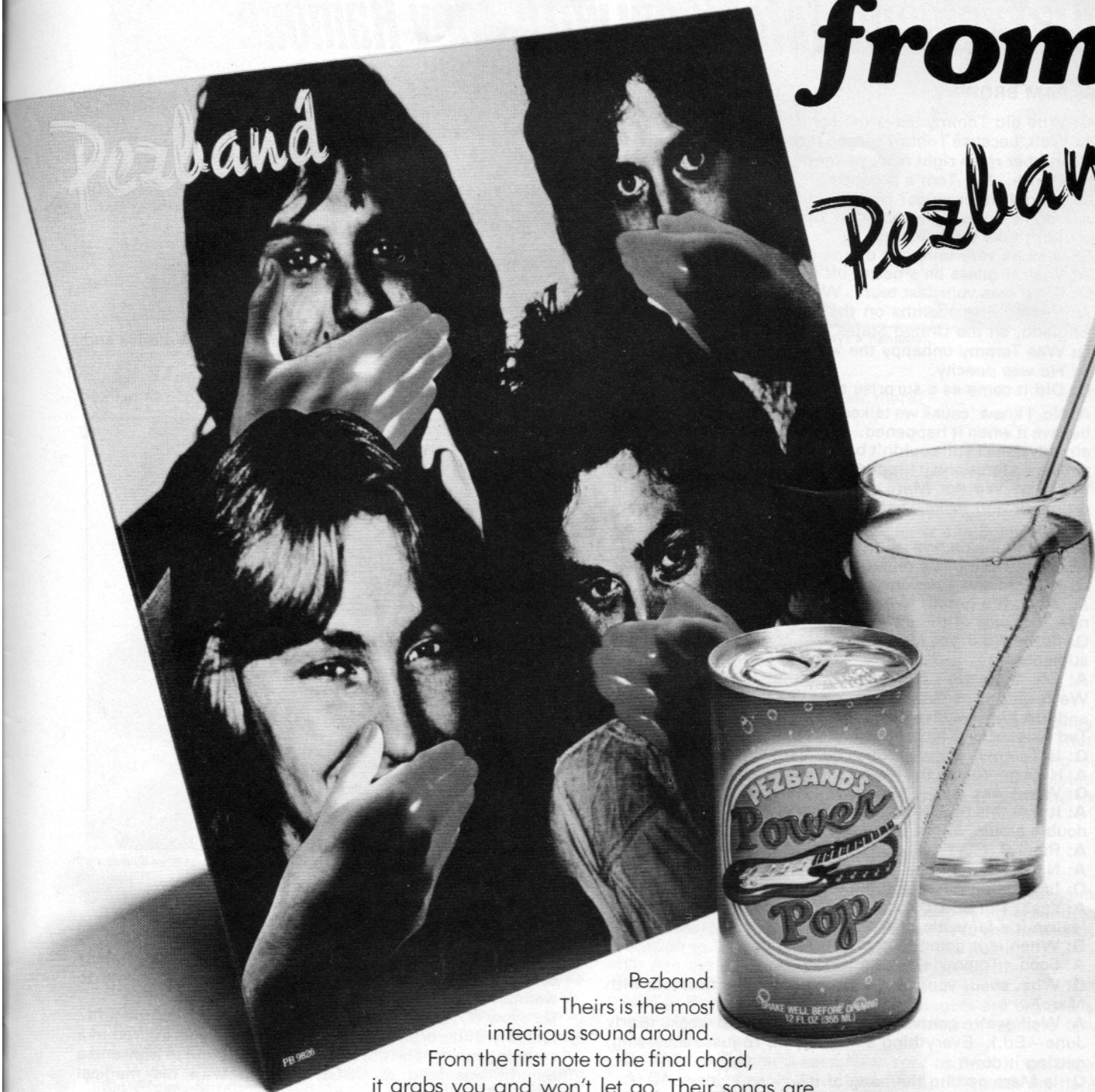


• Dee Dee: "I think maybe I shouldn't have eaten that..."

Peter Kravitz

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JOEY SPILLS THE BEANS...

An Exclusive Interview with Joey Ramone

By PAM BROWN

Q: Why did Tommy leave the band?

A: Well, because Tommy turned into a vegetable. He's in the rubber room right now, ya know. Nobody's heard from him since. No, Tom's producing.

Q: He quit to produce? How could he quit?

A: I don't know. He couldn't handle life on the road, couldn't take the pressure.

Q: Was he very unhappy on the road?

A: Yeah, I guess he's better off this way.

Q: What was your last tour? With the **Runaways**?

A: Yeah. Five months on the road. We did Scotland, England, all the United States and Toronto.

Q: Was Tommy unhappy the whole time?

A: He was punchy.

Q: Did it come as a surprise to you that he was leaving?

A: No, I knew 'cause we talked about it. But I just couldn't believe it when it happened. Like even after I knew it was already done I still couldn't believe it. I mean I just figured we were a force and it flipped me out. But I guess it's better this way. We got Marc (Bell) and like he's a fantastic drummer and looks...he's a Ramone. He was always a Ramone.

Q: Hiding inside him all that time?

A: Yeah, right. We released him.

Q: Is Marc and everyone else in the band happy?

A: Yeah, it's great. We sound a lot more powerful even now, because of the style we're playing.

Q: So how did you do on the last tour? How were the audiences?

A: Oh, fantastic. Now we're getting the mainstream. We're getting all these young kids like fifteen year old girls and just kids, ya know, the real hard-core fans. Kids into **Ted Nugent** and **Kiss** and **Led Zeppelin**.

Q: Is Tommy gonna produce the **Ramones**?

A: He's producing the live album we recorded in England.

Q: When was that recorded?

A: It was this past New Year's Eve at the Rainbow. It's a double album with a fifty-page picture book included.

A: Really?

A: Nah.

Q: Is the album just gonna be released in England?

A: Yeah. I'm sure it's gonna work its way over here though 'cause it's fantastic, it's really exciting.

Q: When is it going to come out?

A: Soon. Tommy's mixing it now.

Q: What about your next studio album, the first one with Marc?

A: Well, we're gonna go in the studio in two weeks (Early June—Ed.). Everything's written, we're just rehearsing, getting it down.

Q: Is Marc getting the hang of it?

A: Yeah, he sounds great, it really clicks. The songs are amazing. This album's completely different than anything we've ever done.

NOTE: Tentatively entitled *Road to Ruin*, the LP is due to include such future classics as "Bad Brain", "I Wanna Be Sedated", "Go Mental" and "Slug").

Q: How was England this past time compared to the last time you were there?

A: Well, we sold out every place we played. Most of the places were ballroom-type places where they stand, but then we played the Apollo in Glasgow. It was amazing. The kids go crazy.

Q: Were they still spitting?

A: No, we told 'em if they spit we wouldn't play. Anyone that spit, if we caught 'em, we just had 'em kicked out.

Q: So what else is happening?

A: Well, me and Dee Dee are doin' a TV commercial.

Q: What for?

A: This new package. It's gonna be like a K-Tel record but it's on CBS.

Q: Of punk rock?

A: Yeah, it's us and **Patti Smith** and the **Dead Boys** and **Talking Heads** and the **Saints** and whoever.

Q: When are you gonna do the commercial?

A: We did the screen test in New York and they really liked

Peter Kravitz



*Joey: "This album's completely different from anything we've ever done"

us, so I don't know, soon.

Q: Oh, that's gonna be fun.

A: I know, it's gonna be like that **Mickey Dolenz** commercial. I told the guy that's what inspired me to wanna do it.

Q: How'd you like playing the Johnny Blitz benefit? (Johnny Blitz, drummer of the **Dead Boys** was injured in a stabbing incident on the streets of N.Y.C. late in May and a benefit was held at CBGB to help with his medical costs—Ed.).

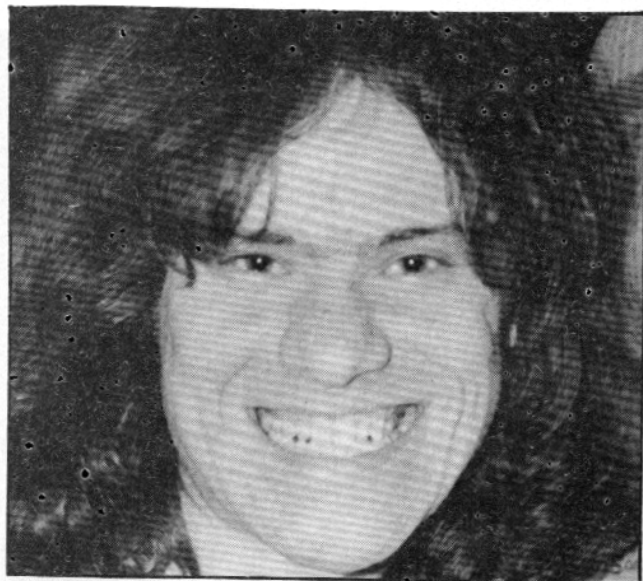
A: I thought it was great. I wanted to do it, it was a good cause. It worked out good and everyone turned out, so that was kinda nice.

Q: What's the live album title?

A: I think the live album's gonna be called *It's Alive*.

Q: That's great! Did you see the movie?

A: Yeah.



Peter Kravitz

•Tommy Ramone: "He's turned into a vegetable..."

"I'm gonna cross-breed pickles and bananas and start a health food restaurant..."

Q: Are there any new songs on it?

A: No. There's twenty-eight songs on it, 'cause we did three encores and we did nine songs for the encores.

Q: So it's all one show?

A: Yeah.

Q: What about "Needles and Pins"? Are you gonna record that?

A: Yeah, it's recorded. We recorded it when we recorded the last album. It's probably gonna be the first single off the new album. That'll be released in October.

Q: How many new songs are gonna be on that?

A: I don't know, we're trying to decide. I think it's gonna be twelve. We're trying to decide between twelve and fourteen, but if we put twelve on, the album could be louder. It's something with the grooves. If you have less songs they can make the album hotter and that way it will be louder. I think we're gonna record like fifteen songs and save the songs that we don't use for the album as B-sides, so all the songs will be new. I mean it's f....d up when a group puts out a single and they put on another song off their album for the B-side. It's just a bore, ya know?

Q: What are your favorite bands these days?

A: Well, my present favorite band is **Cheap Trick**. I like the **Sic F*cks**, **Shrapnel**, **Suicide the Dictators**, and **Blondie**.

Q: Do you like any English bands?

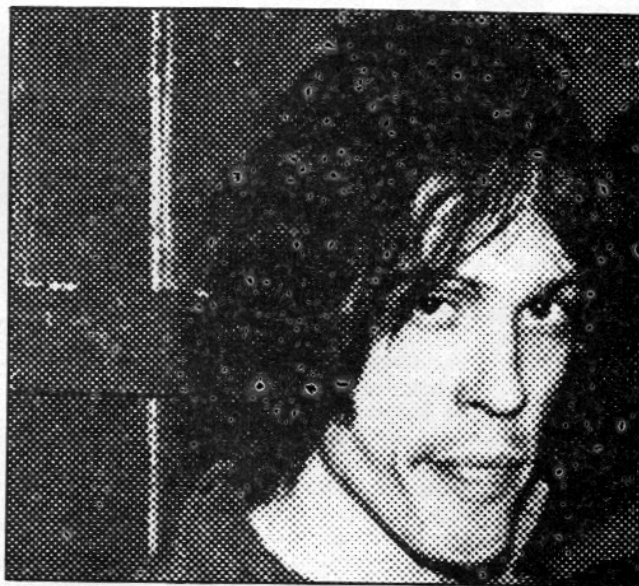
A: Yeah, I like the **Clash**. They're my favorite English group. I like the **Jam** and **Eater**.

Q: Do you have any favorite new TV shows?

A: No, I don't watch TV no more. Every now and then I'll see a good old movie.

Q: Any new hobbies?

A: Yeah, I'm doing murals now. No, I'm *not* doing murals



•Marc Ramone: "He was always a Ramone..."

now.

Q: But you did a mural over there!

A: I hate it.

Q: Oh, I love it.

A: Oh, you want it?

Q: yeah. Isn't it going to be in an art show though?

A: Yeah. That's on June 16th.

Q: Is this a show of art by "punk" artists?

A: Right. In Soho. Noho. Soho. It's in Soho.

Q: What are your plans for the summer?

A: Camp.

Q: Sleepaway?

A: Yeah.

Q: What camp are you going to?

A: I don't know. Some secluded place.

Q: Something campy?

A: Right. Camp Tonaniche, Tonawananiche.

Q: Are you gonna play this summer?

A: Yeah. Well, um, we're trying to set up some dates. Maybe we'll open up for the **Stones** or something. That's what they're doing now. We're working on going out opening up for a big group, after the album's completed. We're gonna go out with **Black Sabbath** or someone like that.

Q: Have you done that before?

A: Yeah, we've played large halls.

Q: Don't you prefer clubs?

A: No. I like big halls. We've been carrying our own sound and light company around. We'll be playing around the East coast before the album's released. We wanna be close enough to hear what's goin' on with the mixing.

Q: Are the Ramones gonna play the Concord?

A: Grossingers. The 4th of July.

NOTE: Both the Concord and Grossingers are big Jewish resort hotels in the Catskill mountains of upstate New York—Ed.).

Q: Will the Ramones keep New York as their home base?

A: Oh yeah. I can't leave New York. My roots are here.

Q: Do you have any plans for the future?

A: What am I gonna be doin' in the next ten years? Um, well, I think I'm gonna move down South and start a banana plantation. I'm gonna cross-breed pickles and bananas and open a health food restaurant. It's never been done quite right before.

Q: Anything else you wanna say to the fans? Any words of wisdom for young musicians?

A: Um, I guess, ah...I guess *do it!*

EINS, SWEI, DREI, FEAR!

GERMAN PUNK

By Curt-Albert Schweitzer & Paul Goldberg

And you thought punk rock was dead. Well, roll over Goebbels, Germany has now entered the race. This article will focus on three German punk bands, **Big Balls** and the **Great White Idiot**, **Strassenjungs**, and **PVC Berlin**.

Big Balls hail from Hamburg and are currently on the Nova label. Their music is evidently inspired by the **Sex Pistols**, the **Stooges**, and the **Velvet Underground**, since their set includes covers of "Anarchy in Germany", "Search and Destroy", and "White Light, White Heat." While these are passable versions of classic songs, their original material is far superior to their covers and their titles hilarious. "Im a Punk", "Schlitz Blitz", "Kick Her in the Dirt", "Go to Hell", and others which will never be the most requested song at weddings and bar mitzvahs. The songs sport lines better left unsaid, yet I can assure you they're pleasantly filthy and disgusting. This is not to say that the band is not good, but actually they show great promise and a fine sense of humor.

The band is made up of Atli, Peter, and Alfred Grund on guitar, bass and drums respectively. Wolfgang Lorenz is the drummer and Baron Adolph



•Big Balls & the Great White Idiot: with a name like that, they may not be punks, but they'd have to be pretty tough....

Kaiser is the vocalist, complete with Hitler moustache. **Big Balls** bears watching, there is definite talent here.

Strassenjungs, formerly known as **Tiger B Smith**, are a Frankfurt group who released an album in the United States under their former name. They now have an album out in Germany on CBS called **Dauerlutscher**, which translates to "never ending candy". There are some excellent songs on the album, but there is also one catch. They are all sung in German. Unless one is familiar with and can translate the lyrics, the listener is lost. Still, **Schlagerstar**, the title song, and "Die Story Von Big Ben" are exciting hard driving rockers.

While in their homeland they may be considered punk rockers, America would more than likely place **Strassenjungs** in the heavy metal category, but putting labeling aside, it is a truly fine record.

PVC Berlin was and is Germany's first punk rock band. Some of the members of the group met at a **Vibrators** concert and four months later the lineup was complete and they opened up for the **Vibrators** on their second show. The two groups became close friends and the **Vibrators** assisted **PVC Berlin** in mixing their demo tapes and did some promotion for them in an NME interview.

Teldec and Hansa, two German record



•Punkhouse: where all the German punks meet, where the dancing is elite...

companies, approached the group but **PVC** would prefer to sign with an independent label.

Their musical influences are of course, the **Sex Pistols**, **Ramones**, the **Damned**, and the **Velvet Underground**, and they achieved great popularity in Berlin. **PVC** usually performs at the Punk House and Kant-Kino, the latter establishing itself at the metropolis of new wave in Germany.

BOMP records has received a tape of **PVC Berlin** and bits and pieces of it are interesting and show great potential. There are remakes of "I Wanna Be Your Dog", "Summertime Blues," and a manic version of "Pablo Picasso" with a deranged shouting tribute to "those who are no longer with us", such as **Eddie**

Cochran, **Brian Jones**, **Jimi Hendrix**, **Jim Morrison**, **Elvis Presley**, **Marc Bolan** (yea!) and **Bing Crosby** [!]

The best effort on the entire tape is a tremendous song "Berlin By Night", which could be a hit if released as a top forty single.

These three groups are apparently just the tip of the iceberg in Germany. Punk rock groups are coming out of the woodwork. Sound familiar? Germany now boasts of **Cocksucker and Price** from Hamburg, **Charlie's Girls** and **Male** from Dusseldorf, **Killing Rats** and the **Ramblers** from Hannover and Hagen, respectively, and finally from Munich, the **Pack** whose forthcoming LP will be **Electro Shock**.

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STAR CLUB STORY

With the New Wave movement now taking off in Germany (see accompanying article) it seems timely to have a look back to the early '60s at how the same nation reacted to the British beat wave. Germany in the '60s boasted a large, healthy rock scene, one we've been planning to chronicle in our "Sounds of the '60s" series for a long time now, and hope to get to in full detail before too long. For the present, let's look at one aspect, probably the most important: the Star Club.

Seldom (if ever) has one club played such a famed role in rock history. It was there, in Hamburg, that most of the Liverpool groups found work and an audience in the lean years before their success in England. The *Beatles*, *Billy J. Kramer*, the *Searchers*, *Kingsize Taylor*, *Ian & the Zodiacs*, and too many others to mention, were regulars on the Hamburg circuit. The Star Club had the eminent good sense to start its own label, distributed through Phonogram (later Ariola), for whom it doubled as an outlet for their British beat acts such as the *Pretty Things*, *Dave Dee*, the *Walker Bros.*, etc., making Star Club the definitive rock & roll label for Germany during its heyday. The club also released American Phonogram (Mercury) recordings by acts like *Jerry Lee Lewis*, *Fats Domino* and *Little Richard*. Most of the best Star Club recordings are now available on several series of well-annotated and illustrated anthology albums, widely available as imports.



The records in the following discography are the original German Star Club releases. Most of the 45s came with full color picture sleeves, and all are prime collectors items. This is one of the most collectable labels of the '60s, for its obvious historical importance, and for the fact that many groups, such as *Ian & the Zodiacs* and the *Liverbirds*, had many records released in Germany that never saw light elsewhere, even in England. And of course many fine German groups recorded for the Star Club label, notably the *Rattles*, *Rivets*, *Hi Fi's*, and the *Rollicks*.

The Star Club also published eleven issues of *Star Club News*, a magazine with great color covers and lots of photos of obscure German and British groups, and also sponsored a Beat Music sightseeing tour to London and Liverpool, and organized tours for all the groups throughout Europe. Star Club was truly a catalytic force in its time, helping tremendously in the spread of British Beat.

The Star Club closed its doors in 1970, after an abortive revival under the management of members of the *Rattles*. It was without a doubt one of the great rock & roll clubs, and its memory should stand as an inspiration to those attempting to promote their local music scenes today...

[Special thanks to Curt-Albert Schweitzer for the information included in this article, discographical assistance, and more help than we can ever properly acknowledge in our search for German rock artifacts. Additional thanks to Wolfgang Weissbrodt and Reudiger Nehle.]

[see page 26 for discography]

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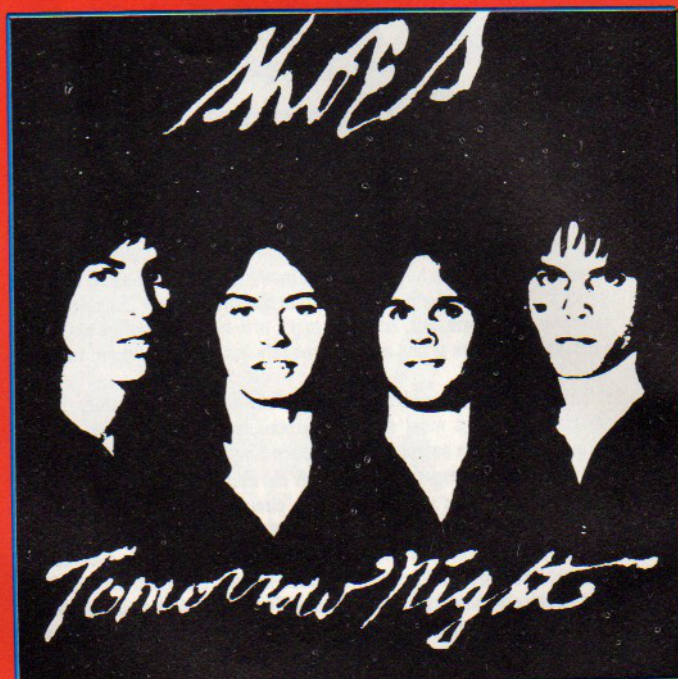


SEVEN FO



20/20.

A powerful new band whose influences include Dwight Twilley, the Dave Clark Five, the Kinks, the Small Faces, and the Easybeats. "Giving It All"/"Under the Freeway" provide two solid doses of infectious, dynamic rock & roll and pop power.



SHOES.

A brand-new single from the group whose *Black Vinyl* album has received rave reviews everywhere. Their brand of fresh, '60s-influenced pop rock has never sounded better than on "Tomorrow Night", a new original, and "Olney", an all-new version of one of the best songs from their album. Try 'em on for size...



THE LAST.

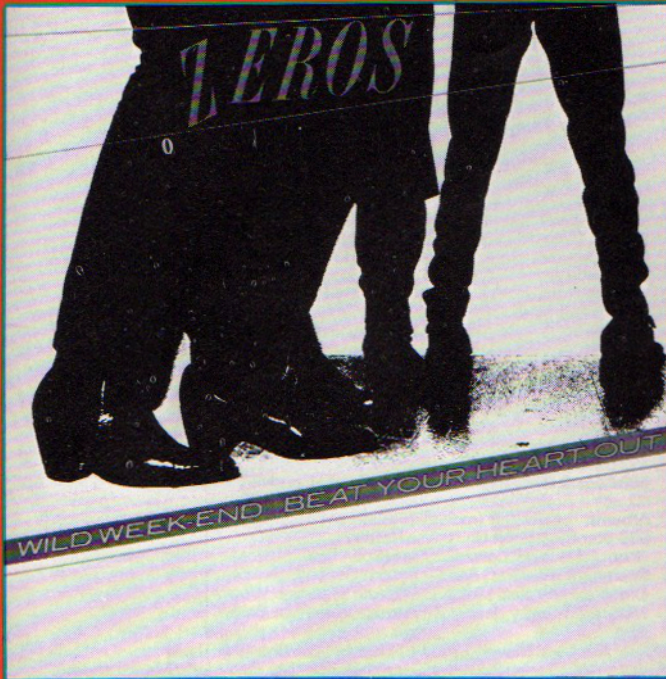
This LA band combines wild Sex Pistole-style energy with an appreciation of the roots of '60s punk (Sears, Leaves, Music Machine, etc.) Their debut record, from a homemade demo, boasts a wall of sound reminiscent of Love's "7 and 7 Is". You won't believe the energy in this record!



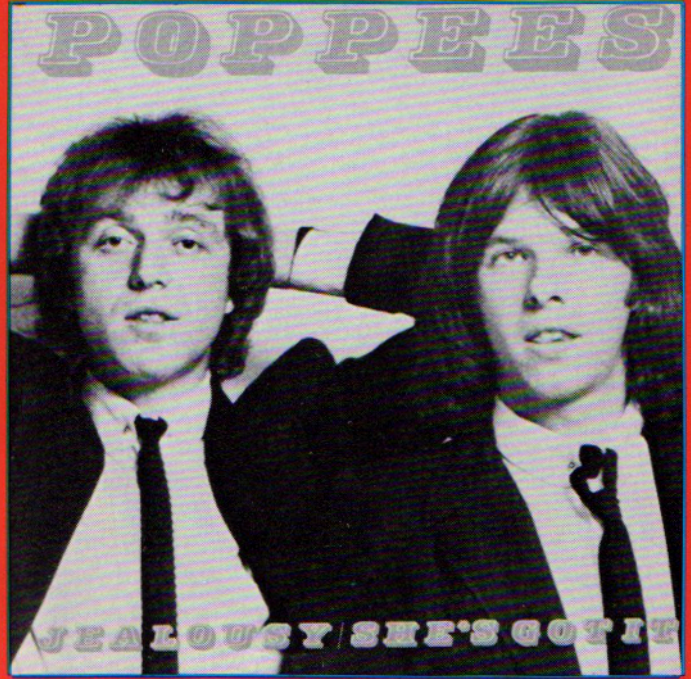
WILLIE ALEXANDER & THE BOOM BOOM BAND.

The hero of Boston rock, formerly in the Velvet Underground, Willie made this record himself two years ago. The original pressing of 500 sold out locally in a matter of days, and it was never reprinted—until now. Different (rougher and, some say, better) than the version of "Kerouac" on his album, it's backed by a great version of "Mass Ave." Raw and rocking.

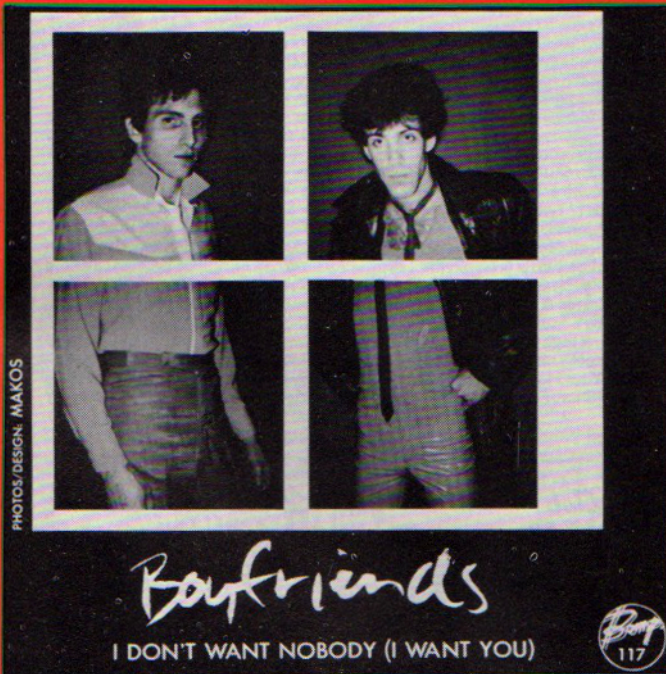
R ELEVEN



THE ZEROS. With their unrelenting energy and the commitment they inject into their music, these four young Mexican-Americans have become one of L.A.'s best-liked bands. Their second release on BOMP, "Beat Your Heart Out" is a dramatic leap in quality and energy: raw teenage power at its best.



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- ☐ **THE LAST** - She Don't Know Why I'm Here/Bombing of London
- ☐ **WILLIE ALEXANDER** - Kerouac/Mass Ave.
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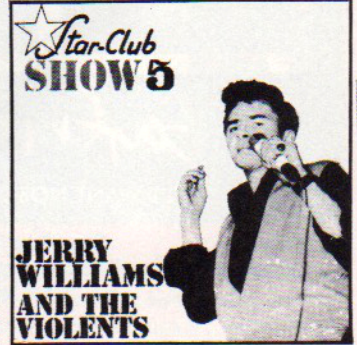
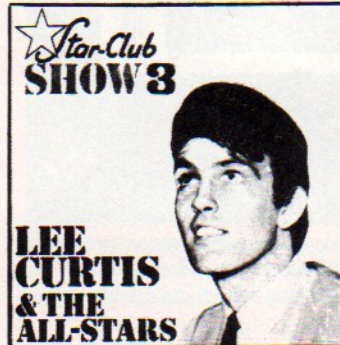
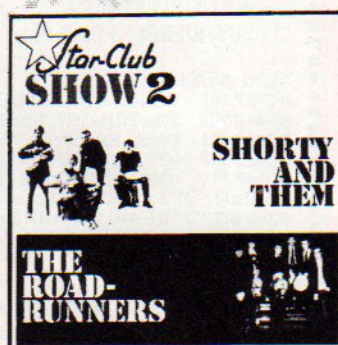
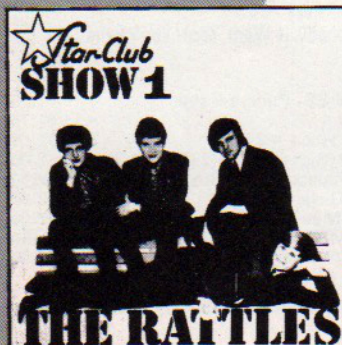
Singles: prefix 148

500 Searchers - Don't You Know/I Sure Know a Lot About Love	11-64
501 Little Richard - Goodnight, Irene/Whole Lotta Shakin' GOin' On	11-64
502 Rattles - Bye Bye Bye/Geh' zu ihm (Go to Him)	11-64
503 Rattles - Betty Jean/Do Wah Diddy Diddy	11-64
504 Kee Curtis & the Allstars - Ecstasy/Shot of Rhythm & Blues	11-64
505 Fats Domino - If You Don't Know What Love Is/Sally Was a Good Girl	11-64
506 James Brown - Maybe the Last Time/Out of Sight	11-64
507 Jerry Lee Lewis - High School Confidential/Lewis Boogie	11-64
508 Liverbirds - It's Got to Be You/Shop Around	11-64
509 Jerry Lee Lewis - High Heel Sneakers/You Went Back on Your Word	2-65
510 Fats Domino - Heartbreak Hotel/Kansas City	2-65
511 Millie - Bring It On Home to Me/I Love the Way You Love	2-65
512 Rattles - Shame, Shame, Shame/Someone Who is Just Like You	2-65
513 Jerry Williams & Violents - Eldorado/Ready Teddy	2-65
514 Ian & Zodiacs - Spartacus/Take a Message to Martha	2-65
515 Michael & the Firebirds - Lass sie gehn (Let Her Go)/Make Me Happy	3-65
516 Blizzards - Isabell/Zuschon	3-65
517 Mama Betty's Band - Die Liebesmedizin/Wie John, Paul, George & Ringo	3-65
518 Rivets - Lucille/Now Decide	3-65
519 Eyes - She/Peanut Butter	3-65
520 Ray Charles - Makin' Whoopie/Makin' Whoopie pt. 2	3-65
521 Crickets Showband - Monkey Time/You're No Good	3-65
522 Rattles - La La La La/There Goes My Heart Again	3-65
522 Wayne Fontana - Game of Love/Since You've Been Gone	3-65
524 Pretty Things - Honey I Need/I Can Never Say	4-65
525 Little Richard - Blueberry Hill/It Ain't Whatcha Do	4-65
526 Liverbirds - Diddle Daddy/Leave All Your Love in the Past	5-65
527 Maggots - Ha, Ha Mister Froggie/It's No Good	1-66
528 Liverbirds - Peanut Butter/Why Do You Hang Around Me	7-65
529 Four Renders - Long Tall Texan/Under the Boardwalk	7-65
530 Londoners - Bring It On Home to Me/That's My Desire	7-65
531 German Bonds - So Mystifying/Sonata Facile	7-65
532 Team Beats Berlin - Doctor Fell Good/Sick & Tired	10-65
533 Wayne Fontana - It's Just a Little Bit Too Late/Long Time Coming	1-66
534 Pretty Things - Get a Buzz/Cry to Me	1-66
535 Ian & Zodiacs - All of Me/So Much in Love with You	1-66
537	
538 Rivets - Komm/Die welt ist voll Musik [the World is Full of Music]	1-66
539 Walker Brothers - Make It Easy on Yourself/But I Do	1-66
540 Escorts - C'mon Home Baby/Dizzy Miss Lizzy	1-66
541 Rattles - Las Vegas/Lean Jean 17	1-66
542 Lee Curtis & the Allstars - Shame and Scandal in the Family/Nobody But You	1-66
543	
544	
545 Rivets - The Girl I Love/Time For Love	2-66
546 Rivets - Barbara Ann/I Got a Feeling	3-66
547 The "In" Crowd [Rattles] - Sha La La Lee/Old McDonald	3-66
548 Ian & the Zodiacs - No Money, No Honey/Ride Your Pony	4-66
549 Walker Brothers - The Sun Ain't Gonna Shine Anymore/You're All Around Me	5-66
550 Phantom Brothers - It Ain't Necessarily So/Chicago	6-66
551 Odd Persons - Hand Jive/I'm Crying	6-66
552 Remo Four - Peter Gunn/Mickey's Monkey	6-66
553 Lee Curtis & the Allstars - Kelly/Mohair Sam	6-66
554 Liverbirds - Bo Diddle Is All Over/Loop De Loop	6-66
555 Rattles - Love is of My Life/Say Allright	6-66
556 Faces - Cry, Cry, Cry/Stay Away	6-66
557 Pretty Things - Come See Me/L.S.d.	6-66
558 Mindbenders - One Day Time/Can't Live With You, Can't Live Without You	7-66
559 Merseys - Sorrow/Some Other Day	7-66
560	
561 Rivets - Yum, Yum/Song of Mylene	7-66
562 Country Stars - Busfed/My Grandfather's Clock	7-66
563 Dave Dee, Dozy, Beaky, Mick & Tich - Hideaway/Here's a Heart	7-66

564 Cheetahs - The Gamble/Russian Boat Song	7-66
565 Walker Brothers - You Don't Have to Tell Me/My Love is Growing	7-66
566 Paul Nero's Blue Sounds - Searchin'/King Lonely the Blue	8-66
567 Pretty Things - House in the Country/My Needing You	9-66
568 Dave Dee, Dozy, Beaky, Mick & Tich - Bend It/You Make It Move	10-66
569 King Pins - Gotta Get a Good Thing Going/Willow Tree	10-66
570 Walker Brothers - Another Tear Fell/Saturday's Child	11-66
571 Rattles - It Is Love/Hey Sally	11-66
572 Ian & Zodiacs - Any Day Now/Na-na-na-na	11-66
573 Dave Dee, Dozy, Beaky, Mick & Tich - No Time/Hard to Love You	12-66
574 Rivets - She Hardly Ever Calls Me Honey Anymore/Wade in the Water	2-67
575 Dave Dee, Dozy, Beaky, Mick & Tich - Save Me/I'm the One You Need	2-67
576 Pretty Things - Buzz the Jerk/Progress	2-67
577 Remo Four - Sing Hallelujah/Live Like a Lady	2-67
578 Hi Fi's - I'm a Box (Mum, mum, mum)/No Two Ways	2-67
579 Walker Brothers - Deadlier Than the Male/Archangel	2-67
580	
581 Walker Brothers - Stay With Me, Baby/Turn Out the Moon	4-67
582 Dave Dee, Dozy, Beaky, Mick & Tich - Touch Me, Touch Me/Marina	5-67
583 Rattles - Califlower/I Will Always Stay Your Friend	5-67
584 Hi Fi's - Snakes & Ladders/Tread Softly for the Sleepers	6-67
585 Dave Dee, Dozy, Beaky, Mick & Tich - Okay/He's a Raver	6-67
586 Screamers - Indication/One Way Love	6-67
587 Pretty Things - Children/My Time	6-67
588 Walker Brothers - Walking in the Rain/Baby, Make it the Last Time	6-67
589 Rivets - The Lion/Make Up Your Mind	7-67
590 Lee Curtis - Come On Down to My Boat/Concerto for Her	8-67
591 John Walker - Annabella/You Don't Understand Me	11-67
592 Spanky & Our Gang - Make Every Minute Count/If You Could Be Me	1-67
593 The Ones - Lady Green Grass/Love of Mine	1-67
594 Herbert & Brigit - Hey Jean, Hey Dean/Western Impressions	1-67
595 Dave Dee, Dozy, Beaky, Mick & Tich - Zabadak/Nose for Trouble	1-67
596 Pretty Things - Death of a Socialite/Photographer	2-68
597 Dave Dee, Dozy, Beaky, Mick & Tich - Legend of Xanadu/Please	3-68
598 Cops & Robbers - Harlem Shuffle/It Hurts Me So	3-68

Albums: prefix 148 (mono)/158 (stereo)

000 Star Club Show No. 1: The Rattles	1-65
Shout/Hoochie Coochie Man/Too Much Monkey Business/Shame, Shame, Shame/Far, Far Away/I'm Gonna Do It/You Better Stop/Do Wah Diddy Diddy/Just Like I Treat You/Someone Who is Just Like You/Mr. Moonlight/Betty Jean/I Should Have Known Better	
001 Star Club Show No. 2: The Roadrunners/Shorty & Them	1-65
Mary Ann/Have You Ever Had the Blues/My Baby Left Me/Hitchhike/Cry, Cry, Cry/Got My Mojo Working/Carol/Dimples/House of the Rising Sun/Farmer John/Walking the Dog, Pt. 1/Rock Around the Clock/Walking the Dog, Part 2	
002 Star Club Show No. 3: Lee Curtis & the Allstars	1-65
Memphis, Tennessee/Mess of Blues/When I Get Paid/It's Only Make Believe/I've Got My Eyes on You/Boys/Boppin' the Blues/My Baby/Where Have All the Flowers Gone/Blue Suede Shoes/Let's Stomp/Hello Josephine/Can't Help Falling in Love	
003 Star Club Show No. 4: The Liverbirds	1-65
Johnny Be Good/You Can't Judge a Book by Looking at the Cover/Love Hurts/Talking About You/Mona/Money/Too Much Monkey Business/Road Runner/Diddle Daddy/Hands Off/Before You Accuse Me/Leave All Your Old Loves/Got My Mojo Working	
004 Star Club Show No. 5: Jerry Williams & the Violents	
Ready Teddy/Eldorado/Where Am I/Lovin' Up a Storm/Caroline/What'd I Say/I Know/Free Me/Come On Come On/Let's Talk About Us/It's True/Savage	
005 Star Club Show No. 6: Various Artists	
I'm on Fire/Jerry Lee Lewis & Nashville Teens/Sticks & Stones (Ray Charles)/Twistin' Wilhelm Tell (The Blue Sounds Inc.)/The Night Time (Davy Jones)/Whole Lotta Shakin' Goin' On (Little Richard)/Don't Think It's Time (Rattles)/I Wanna Be Your Man (Tommy Roe)/Down the Line (Jerry Lee Lewis & Nashville Teens)/What Am I Living For (Millie)/Sweets For My Sweet (Searchers)/Fever (Tony Sheridan)/Fortune Teller (King Size Taylor & the Dominoes)/Carol (Tommy Roe)/Goodnight Irene (Little Richard)	
?? = Kings of Beat No. 1: Little Richard	4-65
A Whole Lotta Shakin' Goin' On/Going Home Tomorrow/Money Honey/Only You/Hound Dog/Goodnight Irene/Lawdy Miss Clawdy/Groovy Little Suzy/Short Fat Fanny/Cherry Red/Memories are Made of This/Blueberry Hill	



GRÜSSE AUS DEM

Star-Club HAMBURG



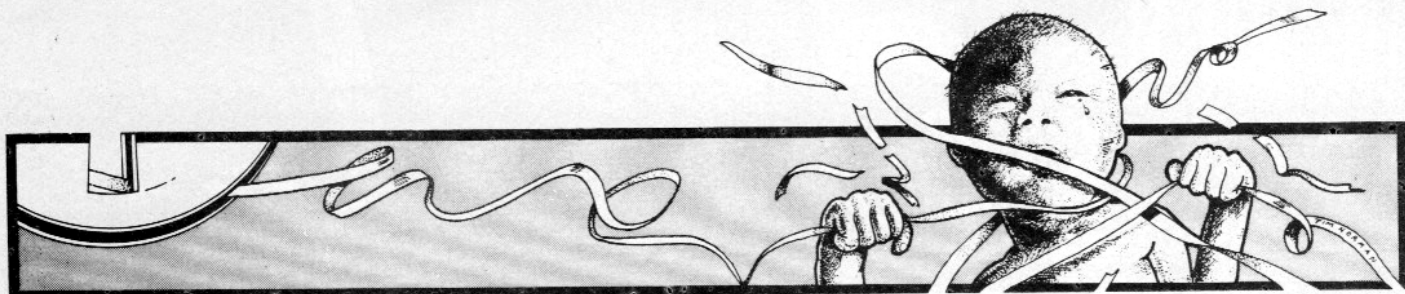
- 007 **Star Club Show No. 7: Ian & the Zodiacs** 4-65
Good Morning Little Schoolgirl/Rockin' Robin/So Much in Love with You/Take a Message to Martha/Jump Back/The Cryin' Game/This Empty Place/Cleopatra/Spartacus/Baby I Need Your Lovin'/Livin' Lovin' Wreck/It's Alright/A Hard Day's Night
- 008 **Kings of Beat No. 2: Ray Charles** 4-65
Opening/Swing a Little Taste/I Gotta Woman/Margie/You Don't Know Me/Hide Nor Hair/Baby Don't You Cry/Makin' Whoopie/Hallelujah I Love Her So/Don't Set Me Free/What'd I Say/Finale
- 009 **Kings of Beat No. 3: Fats Domino** 4-65
When My Dreamboat Comes Home/Wigs/Trouble in My Mind/Man That's All/Kansas City/Reelin' and Rockin'/Slow Boat to China/Monkey Business/Heartbreak Hill/The Girl I'm Gonna Marry/Why Don't You Do Right/Ballin' the Jack
- 010 **Star Club Show No. 8: The Country Stars** 4-65
Wildwood Flower/Heartbreak U.S.A./Baby I'm Ready/Golden Slippers/Valley of the Moon/Honky Tonk Girl/Before This Day's In/Boil Them Cabbage Down/Nobody Loves You/The Best of All/Doppeladler/Lonesome Prison Blues/Purchase Walk/Greensleeves
- 011 **16 Original R&B Golden Hits: Various Artists** 7-65
Green Onions (Booker T & MGs)/Bo Diddley (Bo Diddley)/The Dog (Rufus Thomas)/The Bells (Clyde McPhatter)/Gonzio James Booker/Dedicated to the One I Love (Shirley)/I Need Your Loving (Don Gardner & Dee Dee Ford)/I Got My Mojo Working (Muddy Waters)/Last Night (Mar-Keys)/Just Make Love to Me (Muddy Waters)/Dear Lady Twist (Gary U.S. Bonds)/Crying in the Chapel (Orleans)/Wiggle Wobble (Lee Cooper)/Yield Not to Temptation (Bobby Blue Bland)/The Stroll (Diamonds)/Loop De Loop (Johnny Thunder)
- 012 **Wayne Fontana & the Mindbenders: The Game of Love** 7-65
The Game of Love/She's Got the Power/You Don't Know Me/Git It/Jaguar and the Thunderbird/Certain Girl/One More Time/Where Have You Been/Keep Your Hands Off My Baby/Too Many Tears/Girl Can't Help It/Cops and Robbers/I'm Gonna Be a Wheel Someday/Since You've Been Gone
- 013 **The Rattles: Hurra, die Rattles Kommen!**
Come On and Sing/It's My Fault/A Lonely Man/No, No/She is the One/I'm Coming Home/Dance/Que Sera Sera/Hold Me/Swingin' on a Star/Dr. Casey/If You Don't Come Back/Little Queenie/Rockin' Pneumonia
- 014 **Kings of Beat No. 4: Jerry Lee Lewis**
Baby Hold Me Close/Roll Over Beethoven/Flip, Flop & Fly/Sexy Ways/Maybelline/Herman the Hermit/Johnny B. Goode/Jenny, Jenny/High Heel Sneakers/No Particular Place to Go/Who Will the Next Fool Be/Memphis
- 015 **Sonny Boy Williamson & the Yardbirds**
Bye Bye Bird/Mister Downchild/23 Hours Too Long/Out on Water Coast/Baby Don't Worry/Pontiac Blues/Take it Easy Baby/I Don't Care No More/Do the Weston
- 016 **International Beat Festival: Various Artists**
Run Run Rudolph/Beautiful Delilah/It Ain't Necessarily So (Phantom Brothers)/My Situation (Peetmakers)/Gloria/Little By Little (Red Devils)/Farmer John/Plattlaggen (Lord Heinz & the Young Ones)/Black Cat/Exodus (Sheepes)/No Money Down/Route 66 (Cavern Cats)/Shakin' All Over/Wooly Bully (Shutters)
- 017 **Lee Curtis & Allstars: It's Lee**
Shame and Scandal in the Family/Um um um um um um/Stand By Me/Little Egypt/Stupidity/Slow Down/Jezabel/Wooly Bully/Irresistible You/It's No Good for Me/Mickey's Monkey/Sticks & Stones/One Night/Nobody But You
- 018 **Star Club Scene '65: Various Artists**
Shaggy Dog (Rattles)/Back in the USA (Londoners)/All of Me (Ian & the Zodiacs)/Why Do You Hang Around Me (Liverbirds)/Rosalie/Come Back to Me (Rollicks)/Whatcha Gonna Do About It (Odd Persons)/Yackety Sax (Crickets Showband)/High Heel Sneakers (Phantom Brothers)/Lucille (Rivets)/Um um um um um um (Lee Curtis & Allstars)/Sick and Tired (Team Beats Berlin)/Remember (German Bonds)/Let's Get Together (Four Renders)/Peanut Butter (Eyes)
- 019 **The Rivets: Yes It's Time!**
Temptation/Tommy/The Girl I Love/Only You/Time for Love/The Loving Game/I Got a Feeling/Um um um um um um/Secret Love/Moonlight Talk/The Land of Make Believe/Kinky Boots and Leather Clothes
- 020 **Listen to Ian & the Zodiacs** 3-66
The 'In' Crowd/Make it Easy on Yourself/I Need You/Face in the Crowd/It's a Crying Shame/Nature Boy/Can't Stop Running Away/Headin' Back to You/Donna Donna/Believe Me/Strong Love/As You Used to Do/What Kind of Fool/No Not Another Night

- 021 **More of the Liverbirds**
Peanut Butter/It's So Exciting/He Hadly Calls Me Honey Anymore/For Your Love/Oh No Not My Baby/Around and Around/Down Home Girl/He's Something Else/Heatwave/Why Don't You Hang Around Me/He's About a Mover/Long Tall Shorty
- 022 **Sweet Beat: Various Artists** 4-66
I Got a Feeling (Rivets)/My Ship is Coming in (Walker Brothers)/Um um um um um um (Wayne Fontana & Mindbenders)/It Ain't Necessarily So (Phantom Brothers)/Bring it on Home to Me (Londoners)/Up on the Roof (Rattles)/108 Pounds of Heartache (Blizzards)/Take a Message to Martha (Ian & the Zodiacs)/Ecstasy (Lee Curtis & Allstars)/He Hardly Calls Me Honey Anymore (Liverbirds)/Under the Boardwalk (Four Renders)/Remember (German Bonds)
- 023 **The Rattles: Greatest Hits [new recording]** 4-66
La La La/Mashed Potatoes/Shame Shame Shame/Cryin' Waitin' Hopin'/I'll Go Crazy/Las Vegas/Zip-a-Dee-Do-Do/Everybody Loves a Lover/Shimmy Shimmy/Go to Him/Come On and Sing/Bye Bye Johnny
- 024 **John Lee Hooker: Serves You Right to Suffer** 5-66
Shake It Baby/Country Boy/Bottle Up and Go/You're Wrong/Sugar Mama/Decoration Day/Money/It Serves You Right to Suffer
- 025 **Lalle (Karlheinz Freynick): Ich Bin Ein Deutscher**
Ich Bin Ein Deutscher/Der Ewige Soldat/Wiegenlied/Das Hab Ich Heut Dazugelehrt/Falling Stones/Riding on the Sun/Die Lage War Noch Nie So Ernst/With God on Our Side/Mr. Tambourine Man
- 026 **The Walker Brothers** 6-66
Make It Easy On Yourself/There Goes My Baby/First Love Never Dies/Dancing in the Streets/Love Minus Zero/My Ship is Coming In/The Sun Ain't Gonna Shine Anymore/Land of a Thousand Dances/You're All Around Me/Lonely Winds/Here Comes the Night/Tell the Truth
- 027 **Dave Dee, Dozy, Beaky, Mick & Tich** 9-66
DDD-BMT/We've Got a Good Thing Goin'/Here's a Heart/Something I Gotta Tell You/All I Want to Do/Frustration/Hold Tight/Hard to Love You/Nose for Trouble/No More Love/After Tonight/No Time/Double Agent
- 028 **The Walker Brothers: Portrait** 10-66
same as UK release (Philips SBL 7732)
- 029 **Ian & the Zodiacs: Locomotive**
Where Were You/Wade in the Water/Come On Along Girl/Soulful Dress/Ride Your Pony/Respect/See Saw/Cool Jerk/This Won't Happen to Me/Going to a Go-Go/Get Out of my Life/Woman/No Money, No Honey/Thinking About You, Girl/Working in a Coal Mine
- 030 **Dave Dee, Dozy, Beaky, Mick & Tich: If Music Be the Food of Love... Then Prepare for Indigestion** 12-66
Bang/I'm on the Up/Hideaway/Shame/Hands Off/Loos of England/Help Me/Master Llewellyn/You Make it More/All I Want/Hair on My Chinny Chin Chin (Huff 'n' Puff)/Bend It
- 031 **The Rattles: Remember Finale Ligure** 1-67
It Is Love/Shot Gun/I'll Always Stay Your Friend/Souki-Souki/Rugby's Girl/Nurse Elisabeth/Remember Finale/Callbow/Another Saturday Night/Hold On I'm Coming/Our Way of Thinking/Sweet Dreams/Don't Run Away/We've Got to Go Now
- 032 **The Walker Brothers: Images** 3-67
same as U.K. release (Philips SBL 7770)
- 033 **Knut Kiesewetter: That's Me** 7-67
That's Me/You Bring Out the Best of Mine/Just the Same as You/What Should a Young Man Do/What is Wrong, What is Right/Color Me Bad/You Gotta Stay By Me/Stop Stop Stop/Try Me/You Were Born for Me/A Little Bit of Me Dies/Trouble/Yes My Lord/Don't Lose Your Head
- 034 **The Remo Four: Smile!** 8-67
Heart Beat/The Skate/No Money Down/Rock Candy/The 7th Son/Roadrunner/Brother Where Are You/Jive Samba/Nothing Too Good
- 035 **The Hi Fis: Snakes & Hi Fis** 8-67
Tread Softly for the Sleepers/Here I Stand/Snakes & Ladders/Grade A Girl/What's a Blub/Carole Ann/Up and Over/I'm a Box/You're Haunting Me/Uwe Aus Duisburg/My Cards Numbered 17/No Two Ways
- 036 **The Pretty Things: Emotions** 9-67
same as U.K. release (Fontana STL 5425)
- 037 **Golden Hits of Dave Dee, Dozy, Beaky, Mick & Tich** 1-68
Zabadak/Marina/Hideaway/You Make It Move/Save Me/He's a Raver/Bend It/The Sun Goes Down/Touch Me Touch Me/She's So Good/I Can't Stop/Okey!



The Strolling Bones

von der Behörde eingerichteten Jugendtreffpunkt. Außer einer tatsächlich exzellenten Beherrschung ihrer Instrumente bringen die Giants noch etwas mit, das man nicht erwerben kann, wenn man's nicht mit in die Wiege bekommt: fantastische, silbernegebräute Stimmen. Kein Wunder, daß



CRIB DEATH

By GARY SPERRAZZA

This is the demo tape review column you've been hearing about. Welcome aboard and Crib Death sends out a tip of the head-cleaner to *Oui* magazine for their plugs for this column in their "Openers" and "Letters" sections. Of course, we humble pop music fans couldn't possibly compete with *Oui*'s trend-setting, well-researched rock & roll chronicles—just gape at that shining example in their May issue—but it's nice to know such dedicated, factual-minded editors and columnists pretend they know a good thing when they see it (BOMP Magazine, that is. See Senior Editor Stuart Weiner's letter in this issue's *Feedback* column). Anyway, on with the show....

Two *PICK HITS* from last issue, *THE BOYS* and *THE STRAND*, have some follow-up info. *THE BOYS* have released as their second single the two songs comprising their *PICK HIT* in last issue: "You Make Me Shake" and "We're Too Young", and a damn fine record it is, in a high-energy pop-rock vein. Contact them at Box 82823, Lincoln, NEB 68501, and note they are not to be confused with the British *BOYS* on Nems or Boston's *BOIZETOWN BOIZE* or even Chicago's *BOYS or BOIZE!* Next, from *THE STRAND*, member Fred Taccone included a single this Southern California band has issued. The A-side is an instantly likeable pop-rock & roll track called "Just Like You Lonely" backed with their version of "Search and Destroy" (is this the "Louie Louie" of the '70s or what?!?). Their musicianship is good, execution is exciting and I'll extend their *PICK HIT* status over to this issue also, now that I have their correct address: 637 E. Fern Dr., Fullerton, CA 92631.

Also, from last issue (Column #2), *THE HOUNDS* have released their first LP on Columbia Records, but it's a vast disappointment from their submitted tape. Guess I just couldn't gauge their limitations from two songs. And lastly, *JOHN MARTINE* if it's the same one who sent in the "Stand By Me" tape, is slated to record an album for Capitol with Craig 'Boat' Leon producing. *JOHN*, by the way, wrote "Cadillac Walk for Mink DeVille.

Conditions for *CRIB DEATH* entries: Reels are acceptable, but whenever possible send cassettes and they will tend to get first attention. Mark your tapes, for your own sake I must repeat, MARK YOUR TAPES with the following info. (1) an attached sheet taped to the box is OK! 1) Group or chosen name. 2) Address and phone number (if desired in print). 3) Song titles. Any other madness you want to enclose with the tape (pix, bio, letter, stickers, redheads of any persuasions, etc.).

Before we proceed, there are a number of established bands sending in tapes under pseudonyms to check reactions to any changes in direction they are

contemplating. To the band on the 'Legend' label and the guy on the 'Hare' label (play password with them), you can't slip your real identities past this expert but that's OK, you shall remain anonymous in this column, and...thanks!

There are 4 *PICK HITS* this time, with the first being heads above the others:

1.) *THE SYMPTOMS* (c/o Lou Whitney; 3255 S Dayton; Springfield, MO; 65807) Originally, I received a tape from Lou sent in just for fun—just Lou and some friends doing a grab bag of rock 'n' roll classics. But what flawless execution! What a beautiful crystal-clean crisp sound (even tho the tracks were recorded in a bedroom!!). The songs: "Too Much", "Driving Guitars", "Sleepwalk", "Save the Last Dance For Me", and a burning "C'mon Everybody." Now I'm told their group has been formed *THE SYMPTOMS*, and though there's more tape material promised, I've heard all I need to know a *PICK HIT* when I hear one. If this is what they do for fun, wait'll they get *serious*. More news on this hot combo later....

2) *PIECES* (no address available) A slick-sounding mainstream rock band with punk overtones. Good songs and exciting arrangements with lots of energy, particularly "She Wont Take Yes For An Answer" and "I Think She Means Business" (the followup?).

3) *MILLIONAIRE AT MIDNIGHT* (no address available). Saw this Kansas-spawned band playing with the Rubinoos and the Psychotic Pineapple one night in S.F. Unbeknownst to me, they had been added at the last minute. Thinking they were the Psycho Pino's, the few songs I caught impelled me to rush to them later, raving my initial good impressions. After straightening out the mistaken identities, I waxed sincere on their friendly stage prescence, polished delivery and hi-class songs. Lo and behold, a tape was submitted: one side studio, t'other live. The songs all have a healthy pop tinge, particularly the rhythm guitars but I think their locale has tempered them, taking the edge off things live, particularly the way the organist softens the sound. In the studio, "Drink a Toast" and "Coit Tower" are vastly superior to the live versions. Here's a potentially important band with strong material; with the right development, who knows? Just barely in as a *PICK HIT*.

4) *THE LEWD* (8045 Brooklyn Ave. N.E. Seattle, Wash 98155). A clean, searing guitar sound and short, flippant songs make this the best of the new wave/punk tapes submitted this time. They can play and damn good at that, with lots of riff-laden energy. An easy *PICK HIT* from the first chord. Fave cuts: all, including "Lewd Conduct" and "We Are Now."

There were a number of tapes this time which gave *CRIB DEATH* overall favorable reactions, but

lacked that special spark that leads to *PICK HIT* status. However, Mr. Record Company Person, don't lose sleep fighting over the *PICK HITS* when the following bands may have the goods you're searching for:

1. *THE WAITRESSES* (no address) Funny send-up of *DEVO's* "Jocko Homo" called "Clones" (We are not men, we are just ..clones!) and old MagicBand stylings on "Slide". Nice try, but I think *DEVO* may have the market cornered. (Note: record now out.)

2) *TINA PEEL* (c/o Dalpis, 1851 Whitehall St; Harrisburg, PA 17103) Say the name fast and you'll hear a *band*, not a chanteuse. Though they're an appealing blend of '60's punk and pop, they need development, either self-inflicted or at the hands of some responsive record company. This 5-lad band have fresh songs and adequate musicianship and scads of energy, particular faves are "Pajama Party", and "Knockin' Down Guardrails."

3) *WAZMO NARIZ* (c/o Fiction Records; PO Box 48, Dekalb III 60115) No, this is not a typo, but the first tentative LP offering from Fiction Records, home of the *NAMES* (reviewed in C-D #1). *Wazmo* has a quirky, eccentric style not unlike what they keep telling me Ian Dury is like, but this tape employs approaches not unlike those used by *Devo* or *Eno*, albeit more structured in the traditional sense. I find his music interesting but I wonder if many record buyers will feel the same. Is *WAZMO* the Elvis is Wierd?

4) *JOHNNY KANNIS* (c/o Trafalgar; 148 Trafalgar St; Annandale NSW 2038 Australia). Billing himself as "Mr Entertainment", J.K. tackles "Under the Boardwalk" (very hot), "King of the Surf" (absolutely stellar surf-metal) and "Pushin Too Hard" (great version) with the help of various *Radio Birdmen*. No reason the latter shouldn't be pressed up on a 45, but what else does he have to offer?

5) (Question Mark) (No address, phone 805-834-7583); Yessiree, they've all come back. Sky Saxon, Roky Erickson, even Moulty submitted a *'CRIB DEATH* entry back in column #1. Now, here's the big question: progressive? and funk? In 1978?! Why?! Is this the Mysterians themselves on this tape? Yugh? Wug? You're signing to Kim Fowley's Mystery Records? Next....

6) *JOHNNY COOLROCK* (1:10238 Silverton Ave Tujunga Ca 91042). Chicago-to-LA transplants with a smooth rock sound and pleasant vocals, but since they claim these tapes aren't really representative, I'll reserve judgement until more tapes appear.

Identipunk or identirock tapes included:... *CAKER AND HIS DOGS* (c/o Dan Bernard; 120 Estates Dr, Santa Cruz CA) was pretty standard rock stuff, but some passionate grindout during "Cat's Paw" and "Number One Family"....in the same

[continued on page 53]

BADGES from BOMP

All 2 1/2" diameter. \$1.25 ea.

GROUP A

A-1 Standells
A-2 Troggs
A-3 13th Floor Elevators
A-4 Yardbirds
A-5 MC-5
A-6 New York Dolls
A-7 Brian Jones
A-8 Easybeats
A-9 Who [early]
A-10 Count Five

GROUP B

B-1 Jam
B-2 Stranglers
B-3 Clash
B-4 Sex Pistols
B-5 Sham 69
B-6 Generation X
B-7 Buzzcocks
B-8 Boomtown Rats
B-9 X-Ray Spex
B-10 Wayne County
B-11 Heartbreakers
B-12 999
B-13 Vibrators
B-14 Adverts
B-15 Rich Kids
B-16 Damned
B-17 Eddie & Hot Rods

GROUP C

C-1 Ramones
C-2 Dils
C-3 Avengers
C-4 Iggy Pop
C-5 Pere Ubu
C-6 Dead Boys
C-7 Talking Heads
C-8 Blondie
C-9 Cheap Trick
C-10 Patti Smith
C-11 Dickies
C-12 WeirDOS
C-13 Dictators
C-14 Devo
C-15 Flamin' Groovies
C-16 Residents
C-17 Cramps
C-18 Sic F*cks
C-19 Richard Hell

GROUP F

F-1 Acid Punk
F-2 Bored Teenager
F-3 This Year's Model
F-4 Powerpop!
F-5 Sex Pistols - A&M 'God Save the Queen' label
F-6 Elvis Presley - Sun record label

GROUP D

D-1 Elvis Costello
D-2 Nick Lowe
D-3 Dwight Twilley
D-4 Tom Robinson Band
D-5 Roky Erickson
D-6 Runaways
D-7 Tom Petty
D-8 Radio Stars
D-9 Pirates
D-10 Mink DeVille
D-11 Squeeze
D-12 Modern Lovers
D-13 Viletones
D-14 Plastic Bertrand
D-15 Diodes

GROUP E

E-1 Zeros
E-2 Shoes
E-3 20/20
E-4 James Williamson
E-5 The Last
E-6 Mumps
E-7 Romantics
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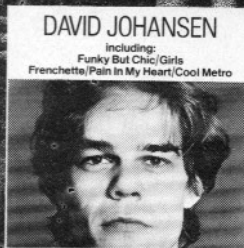
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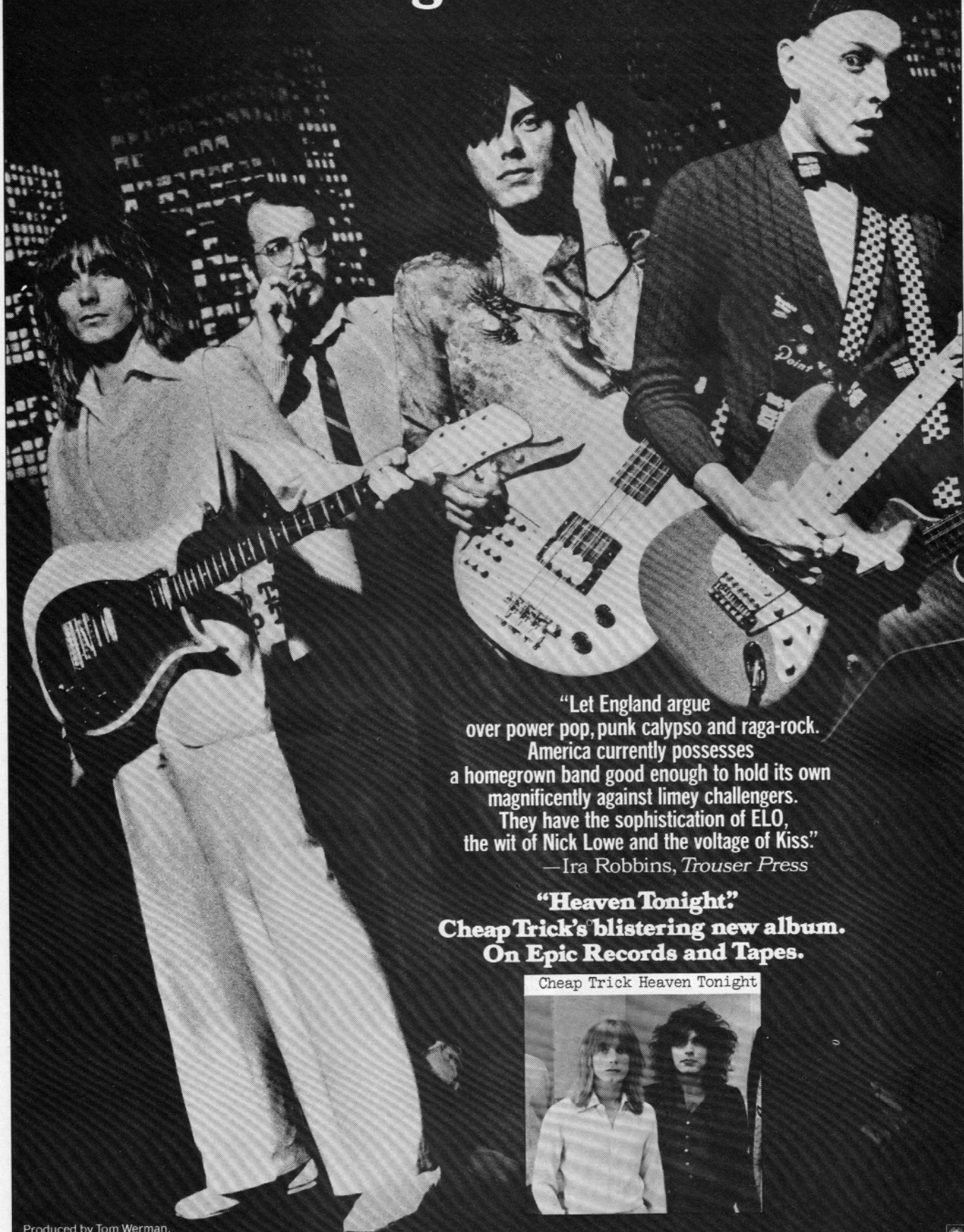
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BOMP PRESENTS THE LATEST TREND: ACID PUNK!

PSYCHEDELIC ROCK The World's Most Misunderstood Music! by Greg Shaw

Let's get one thing straight: I grew up in San Francisco and was very much a part of the music scene there in the mid '60s, but despite that fact, I never liked psychedelic music. The term itself stirs up irksome memories of speedfreaks with beards and fringed cowhide jackets playing interminable sustained-note guitar solos and songs with no hint of structure or melody or hook or personality. But I realize now I was guilty of maligning an entire field on the basis of one of its annoying extremes. It's another case of semantics. We constantly run into confusion with labels that may mean entirely different things to different people. To most rock fans, "psychedelic" probably implies artists like Pink Floyd, Hendrix, Iron Butterfly. To me, besides that, it always connotated simply excess and free-form monotony with pretentiousness thrown in (which also describes progressive rock, making it even more confusing). The simple fact is, true psychedelic rock had little to do with any of that, as I discovered to my surprise and delight many years later.

The real psychedelic rock of the '60s, if we trace it back to the roots, was a genre even more ephemeral, transitional and gloriously demented than the punk rock of the same era. And interestingly, it turns out to have been the last authentic invention of that same generation of teenage punk musicians, and as such was a direct extension of '60s punk.

This fact bears some scrutiny, if only because it's been totally obscured with the passage of time. In previous writings I've explored other aspects of that curious turning point, the summer and fall of 1966, when "underground" rock first began to divide the audience. Previously, rock consisted of "hit" groups you could see on package tours, and local bands doing imitations of hit groups (punk rock, basically). The audience, and the latter groups, were nearly all teenage. Then, in certain cities, certain "weird" groups started playing in obscure clubs, lofts, and halls for an audience of proto-hippies, ex-folkies, bohemians, and a few precocious, intellectual teenagers. In New York, it was the Fugs, Velvet Underground, the Blues Project, etc. In LA, the Mothers, the Doors, and Captain Beefheart.

In San Francisco, I recall distinctly the brief coexistence of two scenes, one dying out as the other was taking off, leading some to conclude that a smooth transition had taken place, when it was nothing of the kind. On one side of town, the Jefferson Airplane, Grateful Dead, et al, were freaking out, while on the other, the last vestiges of the teenage punk scene, bands like the Chocolate Watchband, Syndicate of Sound, and the Harbinger Complex, were fighting their last stand. Both contingents were, by then, doing forms of "psychedelic" music, but the hippie bands came from backgrounds of folk, jazz, art, poetry, etc., with no roots in rock & roll, and when they

prevailed, rock & roll from that point (I believe) took a wrong turn which only today's New Wave has had any serious effect in reversing.

So when I talk about psychedelic rock, I don't mean hippie music at all, I mean the all-too-few records produced by teenage punk bands in the short time between their discovery of hallucinogenic drugs and the end of their particular line of rock evolution. What makes these records so interesting is that the basic attitudes, styles and mentalities that made punk rock so attractive and inspirational to us in retrospect, were solidly behind the move into psychedelia. Only the imagery changed, and with it an increase in the potential for extreme naivete and stupidity which were punk's prime attributes.

I'd like to talk about a few of those records, to give you a better idea of what I mean. An LA band called the Bags had an amazing record called "Voices Green and Purple" (Liverpool 82225), and if the title doesn't say it all, just check these lyrics:

Voices green and purple

They were down by the trees...

Comin' thru the windows, crawlin' up the walls"

All this and more screamed (with full a/cn) over a demented "Riot on Sunset Strip" beat. Obviously, psychedelic drugs affected different people in different ways. Tim Leary and his intellectual friends were wafted into oriental mysticism, but imagine the effect on the kids in punk bands whose mental worlds up to then had revolved around cars, girls, beaches, and detention. They saw the colors, heard the voices, and what else could they do? They freaked out!

The Bohemian Vengeance, among their many other classics, wrote a song called "Paradox Chir:"

As I lay sleeping in a garden of painted grass

With eyes wide open, came a voice from the looking glass

Follow me and soon you'll find the way to all men's peace of mind

In deep profusion smoke rings gathering round my head

So follow me to the depths above, where the skies are paved with marshmallow love

Printed words are, unfortunately, unequal to the task of conveying the tortured paroxysms of sound over which the lyrics to songs like this were customarily intoned. How, for instance, can you ever describe a record like "Flight Reaction" by the Calico Wall, a band from the suburbs of Minneapolis, in which they attempted to simulate the inner convulsions of the mind of someone experiencing a paranoid attack in an airplane as it takes off and he fears it will crash? I could tell you that they saw fit to overdub someone doing a bad W.C. Fields impression, talking obscurely about George Washington, but somehow I think the total effect would still elude your imagination.

It's pretty well known that Texas produced a lot of the most bizarre punk music of the '60s. The 13th Floor Elevators of course, and their label mates the Red Crayola, whose album *The Parable of Arable Land* is one of the



Brain Damage

classic acid-punk recordings. The liner notes tell the whole story: "They came to the studio with a few of their friends, 50 to be exact, to record a *free-form Freak Out* album. They brought with them their own form of music—a bell, buzzsaw, motorcycle, guitars, drums, bottles, sticks, mouth bow, rocks, balloons, kazoos, flutes, piccolos, a hammer, jugs, and just about every other item you can think of that makes noise. I watched for 2 hours as a young man made his music by striking two match sticks together. He had apparently flashed." The same sort of brain damage was shared by a New York group, the Godz (no relation to the group on Casablanca today). These guys had 3 amazing albums on ESP in the late '60s, and one more recently. They described their music as "organic, tribal body music". On *Contact High* (their first) you can hear such delights as "White Cat Heat" where the sounds of cats in heat are simulated by the band members while the drummer beats on garbage cans and a single annoying guitar chord repeats, faster and faster until the climax. The music tended to drone, with monosyllabic grunts for vocals. Sometimes an out-of-tune harmonica would intrude, Dylan style. A great cut was "Quack (I'm a Quack)" on their 3rd album, on which the phrase "the mind, the mind" is repeated and echoed until it sounds like "Surfing Bird". Their only cover was an acapella version of the Beatles' "You Won't See Me", with only tambourines and finger cymbals. The song stops midway while they discuss whether they should stand or sit on the floor while they sing. The Godz' real landmark was the 9-minute "Crusade", an east ern chant with dissonant percussion and disembodied voices babbling about the disintegration of their minds.

Mind you, this was 1966 and these kids were just out of high school. As some of their liner notes said, "They don't dig mom's apple pie and I've never seen them in church on Sunday. They stand in the margin of life and that is where there music is." They weren't the only ones. All across America kids were freaking out. In Orlando, Florida, a group called *Strange* put out an LP called *Translucent World*, with three 5-minute songs and one 11-minute opus called "Ruler of the Universe." The back of the record proclaimed "Our secret is complete mental escape into the translucent frequencies of all existing things". Aure guys! Over in Boulder, Colorado, where an unexplained number of mentally mutated punk records originated (mostly on the Chicory label), the Monks seemed to have tuned in on the Godz' wavelength with "The Spider and the Fly", (Chicory 407), a ridiculous record in which a booming bass intones "the spider, the spider", and a squeaky falsetto shrieks "help me, help me!" over surf drums and mysterious organ, and mounds of echo.

Records like this were far from common, but enough exist to constitute evidence that what we're talking about is more than just a few unrelated aberrations, but in fact the predictable results of forces that caused the punk minds of the era to react everywhere pretty much the same way. One of my favorites is "Boil the Kettle Mother", by the Id (RCA

9136), which sounds like the Yardbirds doing an old Elmore James blues, with a Vincent Price sort of voice speaking slowly, saying "boil the kettle, mother, I like to feel the steam", stopping midway as the band comes in and raves up for minute or so to the record's end. And I don't think he was quite a teenage punk, but the Legendary Stardust Cowboy, from somewhere in the wilds of Texas, contributed his share, 3 amazing singles on Mercury (originally on his own, brilliantly-named Psycho-Suave label) that really set the standards for how much brain damage can find acceptance in the commercial marketplace—his records were actually hits in Texas, although he did little more than scream and mumble with occasional bursts on his trumpet while banging on the hood of a pickup truck. His best songs were "(I Met My True Love) Down in the Wrecking Yard", "Paralyzed", and "Who's Knocking at My Door".

The best I've saved for last. These two discs, if you can find them, will not only convince you that "acid punk" was and is a viable concept, but also make you wonder what's wrong with a music industry that can no longer produce such marvelous, absurdly uncommercial but wildly and unforgettably unique pieces of plastic. Let's start with one whose mere title is more mind-expanding than the entire Grateful Dead oeuvre: "Horror Asparagus Stories"/"The Reality of (Air) Fried Borsk", by the Driving Stupid (KR 0116). This record...where do I start? One side has a kind of sloppy "I'm a Man"/"Jean Genie" rhythm, weirdly out of key, and lyrics like "You stand on the table/rugs creep pu the legs/tiny green lobster/throw spider eggs". On the flip, we get a fuzztone guitar and a singsong fairy tale along the lines of "My father was a slimy toad, my sister was a crummy witch, she lived in the woods in a dirty ditch", and on thru the members of the family, as a menacing organ sound creep in and crashing drums get louder, there's a key change, and amidst an obscure comment about a kangaroo, it trails off.

My other classic was recorded in Canada, and I know nothing else about it. "Like a Dribbling Fram", by Race Marbles (Tower 194) is, as you might guess, a takeoff on "Like a Rolling Stone", but unlike (for instance) the Soup Greens' version, in which they succeed in transforming the song into "Louie Louie", this is no typical sendup. The first line is "I used to have these argyle socks", and it goes on and on, free associating, carrying on ridiculous rhymes (such as ginger ale/Jerry Vale) to even more ridiculous extremes, and punctuated with the most tortuous harmonica solos you could imagine. It just gets more and more absurd, "I Can't use my comb/cause it's covered with foam/it's all round my home/and it's not fair cause my dandruff's gone/and so's my hair/(now just babbling) fair!scare! CHAIR! where's there? have a pair../How is your bird? I said how is your sned?/Are you cleaving your scam?/Is your clam in a jam?/Just like a dribbling fram!" You can just see them carrying the singer off to a padded room or a group therapy session with Sky Saxon and Wildman Fischer...

[continued on page 52]

THE AESTHETICS OF PSYCHEDELIC MUSIC

By PHAST PHREDDIE

*Leave your cares behind
Come with us and find
The pleasures of a journey to the center of your Mind
Come along if you care
Come along if you dare
Take a ride to the land inside of your Mind... [1]*

In the summer of 1968 I was fourteen years old. My father took the family to spend a week at Big Sur National Park. There were a lot of hippies there. I remember my parents being quite disgusted with them. I also remember walking to the market with my mother when a beat-up Ford Econoline van pulled up and stopped. The hippies inside opened the back doors and played *Wheels of Fire* by Cream at an extremely high volume. The hippies wore a lot of brown leather and beads and joked about drugs while one of them went into the market for wine. My mother was not amused. I had *Wheels of Fire* at home. I wanted to run away from home to be with the hippies and take all sorts of drugs. I thought it was romantic.

What does this all have to do with Psychedelic music? Plenty! Hippies and Psychedelic music go hand in hand. Who else but the hippies could come up with music that celebrated the joys of smoking joints and dropping acid while living free in the country? The Beatles and others of that ilk were mere pretenders. They were too rich and successful to relate to hippies and Psychedelia. Whenever they made an attempt to record Psychedelic music, they were caught with their stash down. They never took the chance of being laughed at as did the less successful casualties of Psychedelia such as Fitty Foot Hoes, the L.A. Sinog, and Group Axle. Where else but in Psychedelia could you find albums such as Fitty Foot Hoes's *Cauldron* listing the following instruments: Audio Generators, Echolette, Squeaky Box, Siren, Ringing Oscillator Circuits, Theremin, Microphone, and Speakers. That is true acid dementia.

THE VANILLA FUDGE SYNDROME

In the late '60s, when Psychedelia was in full bloom, a favorite thing to do was to take a normal song and Psychedelicize it. The Vanilla Fudge did it more than anyone else. Their first and biggest hit was the Supremes' "You Keep Me Hanging On." They followed it up with a cover of "Take Me For A Little While," a minor hit for the Bluebelles. They weren't the only ones, though. Deep Purple scored with Joe South's "Hush," then covered "Kentucky Woman" and "River Deep Mountain High." Blue Cheer made history with "Summertime Blues." An early single by Yea (who always reminded me of Vanilla Fudge) was a reworking of Simon and Garfunkel's "America". The list goes on.

Anyway, these new interpretations were interesting enough. In 1968, the Fudge's second album was released. I

used to read *Rolling Stone* back then and they reviewed the album by noting that *The Best Goes On* was the most pretentious album of the year. Without looking up the definition, I went out and bought the album. It had a Psychedelic medley of Beethoven's "Für Elise" and "Moonlight Sonata." On subsequent albums the Fudge executed Donovan's "Season of the Witch" and Nancy and Lee's "Some Velvet Morning," among others. I sincerely believe that if the Vanilla Fudge were from England instead of Long Island, they would be playing in huge arenas. Hell, what they did back then, ELP and Yea are making a mint with today.

Another group of wackos who meant a lot to the Psychedelic Revolution was Lather and the Hand People. About all I can remember about them is their single, "Looking At The World Through Rose Colored Glasses," a contest in *Hit Parader* or some other magazine in which the prize was a date with Lather and the Hand People, and presumably a hand job in the process, and of course their unforgettable version of the Woody Woodpecker theme song. I have no idea where this group went after this was all over, but a deep sense of gratitude is owed them. They stuck their necks out all for the love of Psychedelic music.

Of course there are literally tons of good Psychedelic albums. There were records by the Blues Magoos, Kaleidoscope, the Seeds, Bob Seger, the Pretty Things, the Amboy Dukes, Quicksilver Messenger Service, Autolux, Grateful Dead, Steppenwolf, Clear Light, Electric Prunes, and of course Kim Fowley.

You may also want to check out the more advanced sounds of LSD, such as Terry Riley, John Coltrane, Cecil Taylor, John Cage, and certain Stravinsky works. Also, give a listen to the lawn mower, garbage disposal, door knob, Red Crayola, or most any record played at 16 RPM (I suggest Ginger Baker drum solos, but in each his own).

If you do happen to get into Psychedelia so much that you find yourself never getting enough, please don't contact me and tell me what joys you find with this new discovery. Leave me alone. I've got enough problems trying to figure out how to play records on a cassette deck rebuilt to fit four-track cartridges.

*Now my journey is ended
And I'm back where I belong
And I've seen things beyond your wildest dreams
As I've searched the Soul of Men
Though I am unknown and unrecognized
I'm glad that I've found the time
To take the journey to the center,
To the center of my Mind [2]*

1. From the song "Journey to the Center of Your Mind" by the Amboy Dukes, written by Ted Nugent and Steve Farmer.

2. From the song "Conclusion" by the Amboy Dukes. Written by Ted Nugent and Steve Farmer.

THE TOP TEN OF ACID PUNK

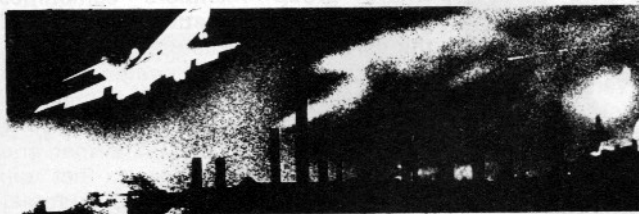
All right, we know that's a little ridiculous. The truth is we had a hard time coming up with ten examples of people employing psychedelia within the New Wave today. But if you include groups drawing influences from the **Doors**, early **Mothers**, etc., or experimenting with strange sounds, the list gets a lot longer. These, however, are the extreme cases.

THE SOFT BOYS

These guys have been promoted as the first New Wave psychedelic band ever since they were signed by Raw Records in their home town of Cambridge, England. Their EP is a fine example of why. It's packed with ideas, weird chord changes, lyrics about brains, and a kind of deranged energy and psychotic personality that remind at times of **Syd Barrett**. Their live set includes such tunes as "Psychedelic Love", "Hear My Brane", "Where Are the Prawns?" and amazing, brain-bending renditions of "Heartbreak Hotel" and **Jerry Lee Lewis**' "It'll Be Me." Recently signed to Radar Records, their first LP is in the works, and a single, "I Want to be an Anglepoise Lamp", is already out.

DEBRIS

We've reviewed this before, and it may not belong here, since the group is defunct, but we still can't get over cuts like "Blue Girls", "New Smooth Lunch" and "One Way Spit" on their indescribable, homemade album, from back in Oklahoma. It's surprising that more bands in isolated parts of the country haven't followed their example. This is the kind of record International Artists would have put out ten years ago.

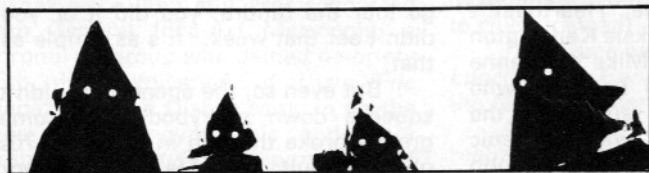


PERE UBU

They think they're very modern, and they are actually, but their whole style and lyrical content are, once again, based on their perception of the working of minds that have been warped by industrial society, or whatever. Musically, they sound at times like some of the early San Francisco bands, and they even play a hammer on stage. Like some of the other bands included here, they have been categorized by the British press as "New Musick", a form of avant-garde rock that has grown out of the work of **Eno**, **Robert Fripp**, **Kraftwerk**, etc. Elements of jazz, modern classical, and electronic music dominate these bands, and besides well-known ones like the **Residents**, **Pere Ubu** and **Devo**, there are plenty of others like **Throbbing Gristle**, **Pop Group**, **\$27 Snap On Face**, **Oho**, **Suicide**, etc. In addition to sounding weird, most of these groups tend to write bizarre lyrics that qualify them for inclusion in any survey of resurfacing psychedelia.

THE RESIDENTS

This San Francisco outlet predated the whole New Wave movement and now their enigmatic music, imagery and concept has been discovered by the "New Musick" audience, prompting a reissue of the group's 1975 single "Satisfaction" which recently topped the alternative charts in England. They have three albums and several singles out, and because of the cloak of secrecy



with which they surround themselves, no one knows much about them. But it looks as though we'll be hearing a lot more from this group.

DEVO

Enough has been written about **Devo** already that we shouldn't need to describe their concept (which really overshadows their music) or the particular kind of weirdness they represent. The idea of distorting familiar images or forcing the listener to examine his own life and culture in terms of the de-evolution or reversion to primitive archetypes of modern society, is something that in a previous decade would have been attempted with hallucinogenic drugs. Today, it's done with uniforms, synchronized moves, and rote chants. The result

(people holding their hands up to their heads and wondering, ain't life weird?) is the same...

HUMAN SWITCHBOARD

Like **Devo**, **Pere Ubu**, the **Waitresses** and a few others, this band has emerged from the baffling Cleveland scene. Their private EP was mildly experimental, and subsequent tapes continue the progress toward avant-garde pop with psychedelic overtones.



CHROME

Everything we said about the **Residents** applies to these guys as well, only more. We know even less about them, and their music, while not quite as inspired, is equally weird. With a little more self-promotion they could become a force in New Musick.

OHO

Here's a real mind-scorcher. These guys (like the **Residents**, **Throbbing Gristle**, the **Dishes** and others, they seem to be an artistic collective of some sort), based in Towson, Maryland, have put together an album, single, and various tapes and written literature demonstrating their own demented aesthetic. Musically they're more progressive than psychedelic (I hear a bit of **Zappa** in their sound) but dig this stuff from the lyric book: "I built a canoe/I built it just for you/I saw your Oho/I saw my life dripping on the sidewalk." And: "My ashtray is in tune but my neighborhood is louder than my tape." Not to mention: "I'm crawling to the edge of a grapefruit", "It's windy in tonight", and (wait for it!) "Kill milk." An hour of this and you'll be ready to be carried away to the tangerine jungle of marshmallow madness...

PSYCHOTIC PINEAPPLE

Their one 45, unfortunately, doesn't deliver musically what their name promises, but the name alone warrants them a place here. There's got to be more where that came from...

THROBBING GRISTLE They've been called the **Pere Ubu** of England, but that only hints at the form of perverse "Industrial Paranoia" this band (not to be confused with the **Pork Dukes**, who had a song of the same name) extracts from the bleak regimentation of British lower class life and translates into sonic reports that are anything but pop, and not a little terrifying. More on them next issue.

Also, before wrapping this up, we should mention a few others. **Pop Group**, just signed by Radar in England, have the potential to be very successful in this genre. **Suicide**, who might be thought of as a kind of New Wave **Kraftwerk**, should not be discounted. **XTC**, especially in their recent tracks ("This is Pop?") seem to be refining their own form of weirdness. The latest by **X-Ray Spex**, "The Day the World Turned Day-Glo", though hardly an "acid punk" record, does include lyrics about "the latex breeze", "rayon trees", "windowpaynes at the acrylic road", "wheels of sponge" and a "swimming pool filled with fairy snow." Surely there are mind gardens just around the corner...

Most exciting of all, relating back to the observation about "acid punk" not being a meaningful trend until street bands start dabbling in it, are two new records from England. "T.V.O.D." by the **Normal**, one of the most sought-after indie 45s, sounds like **Kraftwerk** (churning, droning synthesizers) with a typically yob-voiced punk mouthing the title robotically. And best of all, an inexplicable disc called "Spider in Love" by **Red Balune**, a home-made 45 about which we know nothing, but if you read the description of "Spider & the Fly" by the **Monocles**, this could be the same group, 10 years later. The same pseudo-dub sound, weird echoes, space noises, weirdness for its own sake, but all within the framework of tough, punky crudeness that clearly marks it as a product of the streets. Words fail—you'll have to hear this one. If the case for "acid punk" even needs to be made, this record could be the star witness. Even disregarding the eerie similarity to the aforementioned '60s classic, it's everything the idea of '70s acid punk implies. Freak on it...

TORONTO

Another Local Scene Explodes...

By RALPH ALFONSO

Toronto, Canada, is probably one of the most mysterious rock and roll centres on the North American continent. To top it off, it also has the unfortunate distinction of having become synonymous with Neil Young, Gordon Lightfoot, and Joni Mitchell.

In terms of historical pieces, it's always been shortchanged for articles on non-existent Montreal scene. Toronto's been a vibrant rock center since the early sixties, producing an incredible amount of groups, who, because of this and that, never quite made it past the city limits. The definitive expose of Toronto rock 64-69 will have to come at a later date, but in order to understand the present situation it's necessary for a brief prologue.

1963-1967

When it came to getting their roots together, the Toronto groups had a few months head-start on their U.S. counterparts simply because Canadian record companies brought the British invasion to Canada in early '63 with LP releases by the **Beatles**, **Searchers**, and **Dave Clark Five** (Capitol-Canada released the 14-song *Beatlemania* Nov. 63. "Love Me Do" had come out earlier that year. Capitol-Canada had a pretty hot roster of 60's groups; **Beatles**, **Dave Clark Five**, **Yardbirds**, **Hollies** and more.).

At first, the groups modeled themselves on the mersey-style (Ottawa's **Staccatoes**, later the **Five 'Man Electrical Band**; Montreal's **J.B. & the Playboys**, Toronto's **Lords of London**) but once the **Stones** and the **Animals** slithered out of the nether Angloid depths, any Toronto band worth its **Beatleboots** knew the time was ripe to kick some ass.

The city's folkie-conscious Yorkville district (now a very hip nouveau-riche trendy area) may have nurtured **Ian & Sylvia** and the rest of their ilk, but for one brief glorious period, punk rock ruled supreme (followed closely by its cousin, punk r&b ala **Mitch Ryder**).



•The Viletones.

From the no-mans land of the Scarborough suburbs came the **Ugly Ducklings**, a savage fivesome who distilled the best of the **Stones**-**Yardbirds**-**Shadows of Knight** high profile assault into three classic singles; "Nothin'" (simply amazing), "Just in Case You Wonder," and "Gaslight". All were on Yorktown records (distributed by Capitol Canada). They're incredibly scarce as is their only LP, *Somewhere Outside* (complete with Loog-Oldham style liner notes). Their live performances are still talked about in awe; they were simply the best Canadian rock bands of the period.

In the wake of the **Duck's** rampage, followed groups like the **Sparrows** (later **Steppenwolf**), **Luke and the Apostles** (and their classic single, "Heartbeat"). Luke later joined the folksie **Kensington Market**, while guitarist Mike McKenna was in **Mainline**, the **Paupers** (who enjoyed some U.S. success), the **Mandala** (punk r&b with Domenic Troiano, Whitey Glan, Prakash John and the madman antics of singer George Oliver), the **Last Words** (**Stones** clones), David Clayton-Thomas and the **Shays** ("Brainwashed" is the 45), the **Rising Suns**, the **Spastics** (a classic single if you find it), the **Paper Dream** (they put out a great cover of "My Mind's Eye"), **John Lee & the Checkmates** (later **Rhinoceros**). Their keyboard player, Mike Farfara, now tours with **Lou Reed**. The **Ginger Group** (and their pop-rock

"Sarah") and **Dee & the Yeomen** (famous enough to do a milk commercial for TV). Clubs of the period included **Boris'**, **Hawks' Nest**, the **Night Owl**, and the **Devil's Den**.

1968-1974

But as was the case all over the world, the psychedelics of 67-68 wiped most of these bands out of existence with the possible exception of a few of the more r&b oriented groups (Toronto was, and still is in many quarters, a very R&B-conscious city).

This was the era of the **Global Village Theatre**, a nightspot where rock and cultural events shared the spotlight. It was here that **Gilda Radner** and the other Canadian performers on **Saturday Night Live** got their comedic chops together.

Groups of the period included the **Influence** (sporting a bizarre stage show where group members sometimes dressed up as cigarette packages and things), **Leather** (picture if you will, **Cream** with a violin. **Leather** recorded an lp with Felix Pappalardi that was never released, the **City Muffin Boys** (a mysterious critic's band), **Sherman and Peabody**, and **Damage** (six-foot tall bony speed freaks with a drummer called Yum Yum. Their music at best resembled extended versions of **Iggy's "L.A. Blues"** from *Funhouse*).

But time was running out for groups playing original material. The early 70s ushered in a lower drinking age (18), and in order to attract this younger crowd, bar owners felt it wise to give them music they could relate to; namely a live radio.

The Top 40 cover groups had arrived.

By now, the booking agencies had divided up the city's bars (each agency would book all the groups for its particular stable of client bars).

More often than not, if a band wanted a gig, they had better do what the agencies told them to. If the agency said to dress up in Sgt. Pepper suits and go tour the tundra, you did it or you didn't eat that week. It's as simple as that.

But even so, the agencies couldn't squeeze down everybody and some groups broke through in the early 70s glitter assault; **Fludd** (a tight pop-rock outfit with several 45s and lps), **Mornington Drive** (loud like the **MC5**), **Brutus** (solid excessive glitter and great. Their lp is by a later version of the band and mild pop) and **Thundermug** (they hit with "Africa").

The magic, vitality and originality didn't help matters much, either. Each particular American or English subsidiary picked up its yearly Canadian group and left it at that. In order to

provoke the record industry into action, the government decreed 30 per cent Canadian content on Canadian radio.

Whatever talent was left in Toronto had either gone Stateside or been beaten into submission by the bars and the agencies.

1975-1978

The first inklings of Toronto's new wave began in 1975 with the arrival of **Carole Pope's Rough Trade**, a decadent fusion of glitter, sex and mutate r&b. Pope flaunted sex via vinyl jumpsuits and a tough vamp approach. When the punk explosion of 77 came along, **Rough Trade** was left on the outside looking in, a camp artifact gathering dust.

Another band making its debut was the **Daily Planet**, featuring the twin guitars of John Hamilton (now the **Diodes** drummer) and Chris Papputs (now Chris Hate, **Viletones** bassist) plus the drumming of Bent Rasmussen (original **Diodes** drummer and now with the **G-Rays**).



•The Dishes.

Following closely on their heels were the **Dishes**, a sextet from the Thornhill suburbs (very upper middle) who mixed **Bryan Ferry** camp with the best of **Sparks** and **Roxy Music**. The **Dishes** were (and still are) connected with General Idea-Art Metropole, a Toronto art group who gained notoriety with the publication of their *File* magazine. The **Dishes** came in on the crest of androgyny chic and were probably the city's first purveyors of art-rock, subsequently playing at various "happenings" staged by General Idea.

The 1975 landscape was still an altogether bleak one, however.

The Beverly Tavern on Queen St. was about the only place to catch groups with any quirk to them. Originally a blues spot, the Bev opened up to encompass all modes of music including the **Endoplasmic Sperm Bank Revival**

Unit Band who later opted for a more commercial moniker, **Cousin Moose**.

By the end of the year, the **Daily Planet** had broken up, **Rough Trade** had gained an incredible amount of notoriety while the **Dishes** slowly amassed a small but eager following.

Hamilton and Papputs rose from the ashes of the **Daily Planet** with the **Zoom**, a more good-time oriented pop band that brought in 1976 with a New Year's gig at the Bev.

The new year brought with it the first wave of the Thornhill invasion in the form of **Oh Those Pants**, a 10-piece group specializing in camped up covers of 60s material (everything from "No Escape" to "Runaway").

They came into prominence on a double bill with the **Bearded Lady from Chicago** at a special Ontario College of Art performance. The various members of **Oh Those Pants** were to eventually form the nucleus of various future groups (the **Muffins**, the **Cads**, **Dick Coxson** and the **Casuals**).

Now art always has a tendency to pick up on new sensibilities and trends long before they dissipate down to the general populace, so it's really no surprise to find the Ontario College of Art providing the first real support for the embryonic Toronto new wave.

The Bev and OCA are both located in what's always been a very hip (since '73 anyway) sector of the city; Queen St., between University Ave. and Spadina, home to science-fiction, comics and used book stores. Not to mention the Peter Pan Restaurant (roughly equivalent to New York's One Fifth Avenue or Phebe's) where the art and rock scene's movers and shakers come to hang out and look cool. Not surprisingly, several of the waiters are in bands.

And suddenly, it's getting on towards the latter part of 1976 and varying influences enter the picture; the emerging CBGB punk scene, **Patti Smith's** visit to Toronto, *Rock Scene* magazine, and the annual OCA-sponsored bus trip to New York (to check out museums and things but most just went to clubs instead).

Then came Ivan Kral's films (*Night Lunch*, *Blank Generation*); chronicles of the New York bands of the time.

And local musicians suddenly realized how easy it was. There was a definite vacuum that had to be filled. The last time anybody had had any fun was in 1974 when Toronto was blessed with visits from the **Stooges** ('*Raw Power* version), the last **Dolls** line-up and a rare **Roxy Music** appearance.

So, as the last vestiges of glitter slunk back into their closets, you could almost taste the change in the wind.

It was time to kick ass in Toronto again



•The Cads.

Rodney Bowes

The first group to herald in the new wave were the **Diodes**, who came from the video and film labs of the Ontario College of Art. Taking their early cues from the **Ramones**, the original **Diodes** (a five-piece) spun a sheer wall of sound that whirled faster and faster as the set progressed.

For a while, it was a veritable communal project at the college as everyone helped the **Diodes** prepare for their first gig. Finally, the scene had a real punk band it could call its own.

The stage was set when the curtain rose on 1977 to find the **Talking Heads** and the **Diodes** sharing a bill at OCA (under the auspices of college president John Armstrong and General Idea).

The next month, OCA put on the "3-D Show" with the **Dishes**, **Diodes**, and the **Doncasters** (a 60s punk cover band made up of ex-**Oh Those Pants**).

Meanwhile, Jimmy the Worm, one of the scene's most colorful and perverse characters had begun booking groups downstairs at the Colonial Tavern (a long-time r&b haunt). This wino-infested hole was aptly called the Colonial Underground.

Steven Leckie and his **Viletones** had been posing around for the longest time until the **Zoom** challenged them to actually get up and perform. They even provided the **Viletones** with a booking at the Underground and equipment. Needless to say, the **Viletones** rose to the occasion in one of the best punk shows of the year (and one they've yet to top). Leckie (alias Nazi Dog) slashed himself in a ritual bloodletting that catapulted him to instant cult-status. Sporting his Johnny Rotten carrot-top, Nazi Dog brought British-style extremes to Toronto in much the same way the **Dead Boys** did to New York.

That very same week, OCA staged its annual grad dance/masquerade ball featuring the **Diodes** and **Oh Those Pants**. The **Diodes** let loose with a multi-media barrage of slides and films all speeded up to their maddening beat. Shortly thereafter, bassist David Clarkson (the group's musical leader) shocked everyone by quitting and

taking the drummer with him.

The **Diodes** as minimal rock concept was over.

At about the same time, the **Zoom** broke up as well (just as their self-produced single came back from the pressing plant. Until very recently, boxes of "Massacre at Central High"/"Sweet Desperation" lay dormant in someone's basement). Drummer John Hamilton joined the **Diodes** while guitarist Paputts switched to bass for the **Viletones**.

With the addition of bassist John Korvette (ex-**Pants** and **Doncasters**. He would leave the **Diodes** three months later) the **Diodes** re-routed towards heavy-metal pop.

At the time, the **Diodes** were rehearsing in the basement of an old building owned by the Centre for Experimental Art and Communication (CEAC), an art collective more accessible to the public than their flashier Art Metropole confreres. CEAC regularly stages musical, art and video happenings.

Seeing as how new wave was practically banned from Toronto's club circuit, the **Diodes** decided to convert their space into the country's first punk club; the **Crash 'n' Burn**. Pooling together about \$1,000, they prepared for the May 27th opening (a double-bill featuring the **Nerves**, the **Diodes** and ex-**Wacker** Bob Segarini at the sound board).



•Segarini, 1978. Bob [second from right] may have the band of his dreams at last...

Crash 'n' Burn was the best thing that ever happened to Toronto in more than 15 years of rock heritage (and I'm not saying that just cause I was the club's manager).

Groups got together for the sole purpose of eventually playing **Crash 'n' Burn**. It was a summer unlike any other. Open only Friday and Saturday, **Crash 'n' Burn** was a stark, white sweatbox with no chairs or tables (just some roughly constructed benches). The bar consisted of a bunch of doors nailed together and beer was kept in a bathtub full of ice. The club barely broke even from week to week but the social and



•The **Diodes**, (Ian, Paul, John Hamilton, John Catto). Toronto's first major punk band were not punky enough for CBS...

party atmosphere more than made up for it.

However, the Liberal Party of Canada was another tenant in the same building (their offices occupying the whole floor above the club) and they complained about the noise, about the smell of beer, etc. And since they were paying most of the rent, they won. **Crash 'n' Burn** closed in August. Summer was over.

The **Diodes** signed to CBS shortly thereafter. Three other venues tried their hand at new wave; Club David's (a gay bar, it burned down), the Shock Theatre (nobody came), and the Chimney (a regular bar that made the mistake of booking out-of-town bands nobody'd heard of, like Johnny Barnes).

For a while, Toronto's Masonic Temple hosted huge punk shows every month or so.

Recently, the Colonial Tavern (upstairs) and the Horseshoe Tavern on Queen St. have opened up to the occasional new wave act.

There's a punk clothing store, New Rose, and three fanzines; *Pig Paper*, *Shades*, and *Toranna Punks*.

The groups are finally getting around to releasing records and a veritable onslaught of Toronto 45s should be out by summer.

In the meantime, here's a rundown of the scene's groups:

THE DIODES

The first (and only) group to land a major contract, the **Diodes** brand of heavy-metal pop stands the best chance of cracking the almost impenetrable AM barrier ("Red Rubber Ball" made #96 on the Canadian charts). Since their CBS signing, the **Diodes** have headlined Max's and completed a successful tour of the American east coast as well as sharing a major concert bill in Chicago with the **Ramones** and the **Runaways**.

Their first lp (still an import as CBS-New York has apparently deemed it "not punky enough." You figure that one out) has airplay on 15 U.S. radio stations and is a popular item on the

West Coast. Their new single is "Tired of Waking Up Tired".

The **Diodes** live are an amazing visual and aural assault; a kind of tough mid-60s British sound fused to 70s technology and attitudes. A lot of this can be attributed to Birmingham-born guitarist John Catto, who cites Pete Townshend and James Williamson as his main influences. Catto frequently uses a guitar he built himself. Another factor is drummer John Hamilton's fine ear for pop melodies (a multi-instrumentalist, Hamilton has written songs for the "B" Girls and the **Curse**). Singer Paul Robinson stalks about like an android gone berserk while bassist Ian Mackay wheels around like a compass at the North Pole.

TEENAGE HEAD

Now signed to Montreal's Direction Records (a disco label distributed by Polydor-Canada), **Teenage Head** are finally putting a record out ("Picture My Face"/"Tearin' Me Apart.")

A great rockin' band, **Teenage Head** have mutated the best of Iggy, the **Dolls** and the **Groovies**. Lead singer Frankie Venom is a slithering, almost lizard-like performer; contorting and twisting every which way like a bubblegum **Iggy Pop**. Guitarist Gord Lewis favors the look of mid-60s cool as his bony stance looms foreboding over the edge of the stage.

The band are based in Hamilton, a tough steel-town west of Toronto. They were the highlight of last summer's Toronto Weekend at CBGB's.

Their choice of covers has always been extremely tasty; "Drive In" (**Beach Boys**), "Wild Weekend" (**Dave**



•Johnny & the G-Rays.

Clark Five), "Cock In My Pocket" (**Iggy**) and lots of **Eddie Cochran**. Best originals are "Top Down," "Sheila's Gone" and "Bone Rack."

THE "B" GIRLS

With the right management and promotion, the "B" Girls could make a million dollars.

Instead of taking a "girls can sweat just as much as boys do" attitude to rock, the "B" Girls chose an innocent

mid-60s pajama-party girl-next-door image. The end result of course is pop with innocence; proof that even nice girls can rock.

Xenia, lead guitar; Cynthia, bass; and Rhonda, drums, can do no wrong behind the singing talents of vocalist and rhythm guitarist Lucasta.

From early rehearsals in parents' rec-rooms, the "**B**" Girls are rapidly becoming one of the scene's main attractions. Best songs are "Fun at the Beach Tonight", "Daddy's Car", "Good Girls Like Bad Boys", "Search For the Hurt", and their cover of "Baby It's Cold Outside", (The Choir).

JOHNNY AND THE G-RAYS

A fine rock band with infinite crossover potential, the **G-Rays** are like a pop fusion of the best of the **Talking Heads** and late period rocking **Velvets** (minus drone).

Singer-leader John McLeod's continental accent, urbanity, and an almost possessed stage presence give the **G-Rays** the added depth, color and sophistication that counts when it comes to longevity.

Best songs are "Love With Strange Appliances", "Put the Blame On Me", and "Every Twist Reminds".

THE VILETONES

From a band with lots of potential, the **Viletones** have degenerated into a drunken Top 40 punk band (featuring a repertoire of originals mixed in with **Dead Boys** and **Jam** covers). Still sporting hard core British punk regalia, **Nazi Dog** was last seen advocating white supremacy at a **Viletones** gig last month. The **Tones** have a fairly respectable following, but it's **Nazi Dog's** stage persona and not the **Viletones'** musical merits that make any performance worth going to. At this point they're the Canadian **Dead Boys**.

An EP is out with "Screaming Fist"/"Possibilities,"/"Rebel".

THE CADS

Now featuring ex-**Diodes** bassist John Korvette, the **Cads** have just released a four-song EP on their own Bi-R Records label. The **Cads** are hard-nosed sardonic smart-asses with satire that's backed by solid musicianship and great 60's-style guitar from John Ford. Singer Robert Lusk (alias Lord Lust alias Bag Asteriod) is cool and casual whether he's wearing natty sharkskin suits or baggy pants and Hawaiian shirts. When they're not poking fun ("This is Your Life, Patti Smith (So Why Did You Fall Off The Stage?)," "Do The Crabwalk," "Rhoda"), the **Cads** are like a cross-bred mutation of the **Standells** and **Moby Grape**.

THE CURSE

The **Curse** gained a bit of infamy by

releasing a record about the brutal homosexual rape murder of a young Toronto shoeshine boy, and sending a copy to the accused murderer. A fun group to see and hear, the **Curse** are; Trixie Danger (guitar), Dr. Bourque (bass), Patsy Poison (drums) and Mickey Skin (vocals). Mickey utilises everything from motorcycle helmets to



•The Curse.

water guns as she stalks the stage trading pointed one liners with the audience. The **Curse** aren't ugly like the **Slits** or the **Lous** (extremes of punk dyke) nor are they sweet pussycats or sleazy. They're assertive young women with good songs who don't plan to bend over for anybody. Rock for the 70s girl. Favorites are; "He's My Boy," "The Killer Bees," "Mummy," and "Oh My God."

THE POLES

Tundra rock. Painter Michaela Jordana (nee Berman) got tired of seeing her paintings in the National Gallery of Canada, so she headed out to the North Pole with Doug Pringle (late of **Syrinx**, a Canadian experimental synthesizer-oriented band with a few lps out). Groovin' on the Aurora Borealis, they returned to form the **Poles** (North and South, get it?), an aggregation that actually has its musical prowess together but it's all to no avail behind Michaela's Patti Smith posturings. A single, "CN Tower" is available on Nimbus 9 (Jack Richardson's label. He did not produce the single). There was talk of Michaela teaming up with Patti's ex-manager Jane Friedman, but everything's still rumour mill until confirmed. A new **John Cale**-produced EP is expected soon on **Cale's** Spy Records.

THE ANDROIDS

Soon to release a 12-inch EP (with full color covers), the **Androids** sport the raw sex appeal of Sally K-O (ex-model and former lead singer with the **Concordes**). Also worthy of mention is Keith Richard look-alike guitarist Bart Android. Lots of texture. More listening than dancing.

THE DISHES

Best comparison here would

probably be the **Mumps**. Both groups are treading sort of similar paths, except the **Dishes** utilise saxophone as well as keyboards. Singer Murray Ball is a svelte showman with a unique vocal style. Guitarist Scott Davey is the group's songwriter and musical leader. Drummer Steven Davey, when he isn't setting a record for irritating the most people on the Toronto scene, occasionally does some freelance rock writing. A new EP, *Hot Property*, has just been released on Regular Records.

MARTHA AND THE MUFFINS

Martha (an ex-**Pants** and **Don-casters**) plays Ace-Tone organ and sings. She dresses Mod '65 and does a mean "Telstar." Original material sports a quasi-Eno feel. Lots of promise here. Possible single: "Saigon."



•The Poles: a punk Jefferson Airplane?

DRASTIC MEASURES

Led by ex-**Dishes** keyboardist Tony Mallone, **Drastic Measures** naturally sound like early **Dishes** with more balls. Entertaining, but they need more visual interaction.



•Teenage Head.

THE DENTS

Ex-**Diodes** roadies (18-19 years old) who started out as great teen pop-punk have now become an identi-kit punk band.

THE DENTEENS

Not to be outdone, their ex-girlfriends went out and started a band too. Their one song repertoire (hey, they've just started) consists of "The Locomotion."

DICK COXSON AND THE CASUALS

Dick Coxson is actually Ross

[continued on page 61]

A Day With

The 'B' Girls

But most often you'll find the girls...

•On the phone...



The "B" Girls take a stroll...



*Those girls...they can't resist stopping for a twist!



You'll seldom find the "B" Girls at home; but when you do, you'll find.....



•Xenia spinning away the hours.



*Oh no! Late for practice! They don't hesitate to take public transportation.

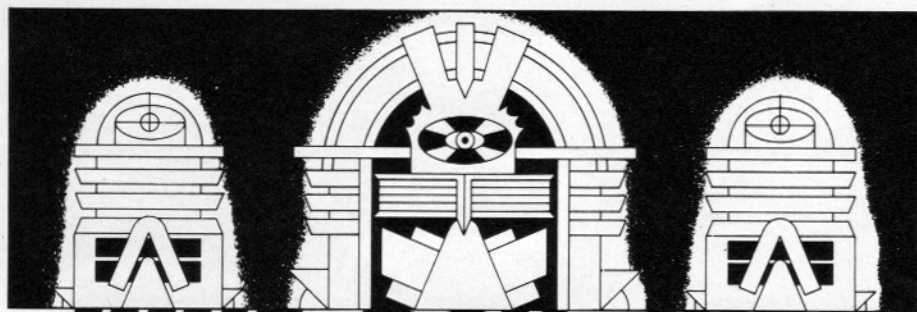
*Arriving at practice, they get on the right foot with a new song



•Lucasta brushing up on 'FAN Fax'



•Cynthia learning a new dance, and choosing the shoes to go with it!



JUKE BOX JURY

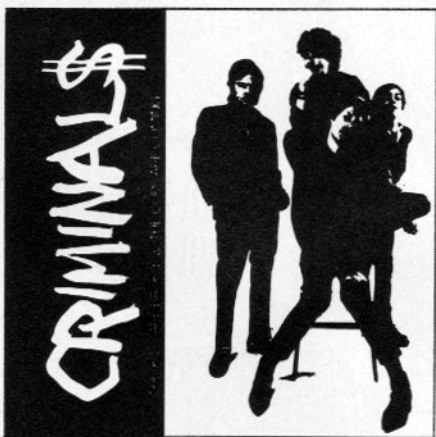
SINGLES, by GREG SHAW

Next time you hear someone say "looks like the New Wave is finished now that the **Pistols** broke up" just show them the lists on the following pages of all the NW singles and EPs that have come out since our last issue. Even my remark last time that the '70s had a long way to go to equal the monthly output of '64-67 is now completely outdated. More than 200 of those listed here, I personally have not been able to obtain, and my lists are compiled mainly from gossip and (where the UK items are concerned) from reviews in **NME** and **Sounds**. Discouragingly, more and more UK records are not getting reviewed in those papers at all, and more and more are appearing on home-made labels from the provinces. Additionally, there's been an overnight boom in Australia, Sweden, Holland, France, and (as noted elsewhere this issue) Germany and Belgium. And it's barely started.

The question in my mind is, how has this growth affected the role of the single as the exposure medium for NW music, in what direction is it headed, and how far can it go? Every indication is that it can become hundreds of times bigger than anything we've seen yet. This "revolution" has spread to the point where people who hardly know anything about the NW are putting out home-made records, and major labels are entering the market with special EPs, picture sleeves, limited pressings, colored vinyl and all the rest. By 1980 there could be 10,000 (or more) records of the type we'd consider New Wave coming out annually, not even allowing for the foreign boom.

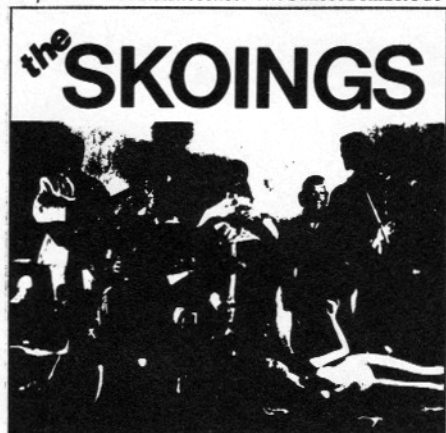
I have mixed emotions about that. As a fan, I'm glad that this record explosion will help entrench local bands and strengthen the grass-roots base of the NW, but as a collector I'm frustrated at the practical impossibility of keeping up with it. With the access we at **BOMP** have to all this stuff, we can continue to chronicle this phenomenon better than anyone else, but I'm afraid we can no longer claim to be totally comprehensive. What I intend to do each issue is list every new release of which we have knowledge, welcoming of course any addenda from readers, and hope that our correspondents in odd corners of the world will continue to pass along to us as much as they can. In this column, since individual reviews are clearly out of the question unless the record is unimaginably extraordinary, the best I can do is try to maintain an overview, commenting on trends in NW recording, and singling out certain examples for brief mention. I hope all the groups concerned will excuse me for not going on at proper length about their

records, in view of these limitations. Starting with the American side, clearly we have a ways to go in catching up with England, with about 1/3 the number of releases in the same timespan. But that's a temporary situation that will probably be reversed within a year. Looking for some pattern in these releases, we see a lot of groups putting out their 2nd and even 3rd records, and many of the better-known bands who have resisted releasing anything now have debut 45s out. Of the latter category, the best include the **Criminals**, **Cramps**, and the **Fast**, 3 of New York's best groups. The **Criminals** first is a strong, rocking version of one of the latter-day **Dolls** tunes, and comes in a nice picture sleeve. The **Cramps** record includes 2 of the best tracks from their **Alex Chilton/Ardent** sessions, coupling the most incredible, excessive version of "Surfin' Bird" ever waxed with a creditable cover of **Jack Scott's** "The Way I Walk." I would've preferred to hear "Teenage Werewolf" or "Sunglasses After Dark", but the group oddly thinks it best to "save" their best songs. I only hope that in the process of getting saved, they don't get lost forever....The **Fast's** "It's Like Love" is a powerful, trebly pop song that reinforces the comparisons to **Cheap Trick** and the early **Who** that have been made. This group is more than ready to make a fantastic album, hope it doesn't take as long as this single (2 years) to come out!



Los Angeles bands are putting out records faster than any other part of the country, and the general quality is pretty high. The new **Weirdos** record, "Neutron Bomb" (Dangerhouse), and the even better **Radar** version is as raw and uncompromising as the best British punk music. The new **Germes** single, the first on **Slash Magazine's** new label, reflects the amazing improvement of this band, once considered a

joke at best. The **Continental Miniatures**, one of the lesser-known LA bands, have a fabulous version of **Dusty Springfield's** "Stay Awhile", backed by "Glad All Over", produced by Michael Lloyd with a color sleeve. Dangerhouse continues high quality, raw energy punk productions with new ones by the **Alleycats**, **Black Randy**, **Deadbeats**, **X**, and more on the way. **Chainsaw** is a new band featuring the legendary Mr. Twister from **Christopher Milk**, of all people. **Needles & Pins**, a weird combination of **Patti Smith** and **Blondie**, have put out a live recording whose technical shortcomings are hard to get past, though they could make good records with some help. **Skooshny's** record is vaguely progressive, but good, and the **Skoings** have been compared to **Devo**, though only in the most distant sense. The **Sunset Bombers** do



a decent treatment of the old **Troggs** tune "I Can't Control Myself." On **BOMP**, the **Last's** "She Don't Know Why I'm Here" has been released nationally, the **Zeros's** "Beat Your Heart Out", recorded several months ago, is now out, and sounds like a high school interpretation of the **Ramones**, with a much more powerful sound than their previous record, and **20/20**, who have aroused more interest than any of our other new artists, debut with "Giving It All", a bouncing **Beatleish** pop tune featuring **Phil Seymour** (of **Dwight Twilley** fame) on drums. **Gary Valentine** (ex-**Blondie**) has an excellent record, self-made and featuring his own outstanding songs, especially "The First One" backed with "Tomorrow Belongs To You."

The **Dickies**, one of our favorites, have a high-energy, **Earle Mankey**-produced 12-inch single ("You're So Heinous"/"You Drive Me Ape") that could be a worldwide hit given the right breaks.

And **Vom**, now defunct, has a 5-song EP packed with the kind of crude, offensive, nihilistic weirdness that made them hated by almost everyone who didn't love them. Finally, What? Records has put out an EP featuring the **Skulls**, **Eyes** and **Controllers**. Quality is rather poor, but the **Skulls** (now disbanded) and the **Controllers** are among the strongest LA punk bands, and the **Eyes** are worth hearing as well.

Of the other American releases, my favorites stem from the Midwest, notably the **Names's** "Why Can't It Be" (a classic), the **Romantics's** remixed "Little White Lies", **Wazmo Nariz** (who could be the American **Ian Dury**), and **Shoes's** "Tomorrow Night." From Northern California, a surprising discovery is **Permanent Wave**, whose EP reminds me of some of England's more imaginative groups such as the **Stranglers**, **Buzzcocks**, **Magazine**, and the **Soft Boys**. Also of note are records by the **Readymades**, **Psychotic**

[continued on page 44]

UK and Foreign 45s and EPs
New Releases March - May 1978

ADVERTISING - Stolen Love (EMI)
 ADVERTS - No Time to Be 21 (Bright)
 JANE AIRE & BELVEDERES - Yankee Wheels
 JOHNNY ALLEN - Promised Land (Oval/Stiff)
 ALTERNATIVE TV - Live After Life (Deptford)
 ALTERNATORS - No Answers (NRG)
 ANTI SOCIAL - Traffic Lights (Dynamite)
 ART ATTACKS - I Am a Dalek (Albatross)
 ASPHALT JUNGLE - Purple Heart (Skydog) Fr.
 AUTOMATICS - Kotzia Tahkn (Island)
 AUTOMATICS - Walking with the Radio On
 ATTRIX - Hard Times (Attrix)
 BANNED - Him or Me/You/Dirt Rat (Harvest)
 BALLOONS - Calling All Human Beings (Eerwax)
 BETHNEL - The Fiddler (Viol)
 BETHNEL - We Gotta Get Out of this Place (Vert.)
 BETHNEL - Don't Do It (12" 45)
 BILBO BAGGINS - I Can Feel Mad (Lightning)
 BIJOU - Si Tu Dois Partir Fr.
 BLEACH BOYS - Chloroform
 BLITZKRIEG BOP - Let's Go (Lightning)
 BLONDIE - Denis (Chrysalis)
 BLONDIE - Touched By Your Presence (12" 45)
 BLUNT INSTRUMENT - No Excuse (Diesel)
 BOMBERS - I'm a Liar Babe (The Label)
 BOOMTOWN RATS - She's So Modern (Ensign)
 BOYS - Brickfield Nights (Nems)
 BUZZCOCKS - What Do I Get? (UA)
 BUZZCOCKS - Moving Away from the Pulsebeat
 (12" single) (UA)
 BUZZCOCKS - I Don't Mind (UA)
 CARPETTES - Help I'm Trapped (Small Wonder)
 CHAINSAW - Nuclear Apocalypse (Romantic) Bel.
 CHEEK - So Much in Love (Mushroom) Aust.
 CHELSEA - High Rise Living (Step Forward)
 CHINA STREET - You're a Ruin (Criminal)
 JOHN COOPER CLARK - Cycle Sluts (Rabid)
 CLASH - Clash City Rockers (CBS)
 CORTINAS - Defiant Pose (Step Forward) 12" 45
 ELVIS COSTELLO - Chelsea (Radar)
 ELVIS COSTELLO - Neat Neat Neat (Radar)
 COUNT BISHOPS - I Take What I Want (Chiswick)
 CRABS - Victim (Lightning)
 CUBAN HEELS - Downtown
 CYANIDE - I'm a Boy (Pye)
 DARTS - Come Back My Love (Magnet)
 DARTS - Boy from New York City (Magnet)
 DEFIANT - LSD
 DEPRESSIONS - Messing with Your Heart (Barn)
 DEPRESSIONS - Get Outta This Town (Barn)
 DESPERATE BICYCLES - Dont Back the Front
 (Slightly Stereo)
 DESPERATE BICYCLES - New Cross (Refill)
 DEVO - Satisfaction (Booji Boy/Stiff)
 DIRTY DOG - Let Go of my Hand (Lightning)
 DOLL - Dont Tango on my Heart (Beggars Banquet)
 DUGGIE BRIGGS BAND - I'm a Flasher (IT)
 IAN DURY - Sex Drugs etc (Stiff/NME special)
 IAN DURY - Sweet Gene Vincent (Stiff)
 IAN DURY - What a Waste! (Stiff)
 DYAKS - Gutter Kids (Bonaparte)
 EARTHQUAKE - Chartbusters (Beserkley)
 EDDIE & HOT RODS - Quit This Town (Island)
 EDDIE & HOT RODS - Life on the Line (12" single)
 ELECTRIC CHAIRS - Eddie and Sheena (Safari)
 EMANON - Raging Pain (Clubland)
 EXILE - Jubilee 77 (Boring)
 EXILE - Real People (Charly)
 MICK FARREN & DEVIANTS - Screwed Up (Stiff)
 FAST - Boys Will Be Boys (CBS)
 PATRICK FITZGERALD - Safety Pin Stuck in my
 Heart (Small Wonder)
 FLAMIN GROOVIES - Feel a Whole Lot Better 12"
 FLYING SPIDERZ - City Boy (R2)
 FLYS - Bunch of Fives (Zama)
 FLYS - Love and a Molotov Cocktail (EMI)
 PETE FOWLER - One Heart, One Song (Oval/Stiff)
 MARIE-FRANCE - Daisy (Romantik) Fr.
 FRONT - The System (The Label)
 FRONT - Aint Dead (The Label)
 FRUIT EATING BEARS - Door in my Face (DJM)
 GARDEZ DARKZ - Free in the Ozone (New Bristol)
 GARBO'S CELLULOID HEROES - Only Death is
 Fatal (Big Bear)
 GENERATION X - Ready Steady Go (Chrysalis)
 GIMIX - Dance Hall Queen
 GOBBLINZ - London (Pinnacle)
 IAN GOMM - Come On (Albion)
 GORILLAS - It's My Life (Raw)
 ERNIE GRAHAM - Romeo (Stiff)
 GYRO - Central Detention Centre (Rabid)
 HEARTBREAKERS - It's Not Enough (Track)
 HEAT - If You Don't Do the Business (Takeaway)
 JEFF HILL - I Want You to Dance with Me (Chis.)

JOOLS HOLLAND - Boogie Woogie Country Girl
 (Deptford Fun City)
 HORROR COMIC - The Exorcist (Lightning)
 HOT SNAX - Pressure Drop (Munch) 12" 45
 IGGY - I Got Nothin' (Radar)
 IGGY - I Got Nothin' (Skydog) 12" live 45 Fr.
 IGGY - I Gotta Right (RCA)
 JAM - News of the World (Polydor)
 JERKS - Get Your Woofing Dog Off Me (Ura)
 JET BRONX - Ain't Doin' Nothin' (Lightning)
 JILTED JOHN - Going Steady (Rabid)
 JOHNNY G. - Call Me Bwana (Beggars Banquet)
 JOLT - What's Gonna Do About It (Polydor)
 PAUL JONES - Sheena/Pretty Vacant (RSO)
 JOY DIVISION - An Ideal for Life (Enigma)
 KRYPTON TUNES - Behind Your Smile
 LANDSCAPE - U2ME1X2MUCH (Event Horizon)
 LINUS & BAND - Isabella (Larm) Swedish
 LITTLE ACRE - Perfect Crime (Birds Next)
 LONDON - Summer of Love (12" 45)
 LOU'S - title unknown (CBS) French
 NICK LOWE - The Sound of Breaking Glass (Radar)
 LUXURY ITEM - Trade (GTF)
 MACHINE - True Life (Ear Wax)
 MAGAZINE - Touch and Go (Virgin)
 MAGAZINE - Shot By Both Sides (Virgin)
 MARIE et les GARCONS - Rien a Dire (Rebel) Fr.
 MARTIN & BROWN SHIRTS - Taxi Driver (L'ning)
 LARRY MARTIN FACTORY - Sweet Mama Fix
 MEKONS - Never Been in a Riot (Fast)
 MENACE - G.L.C. (Small Wonder)
 MENACE - All Screwed Up (Small Wonder) 12" 45
 METAL URBAIN - Panic (Cobra) French
 METAL URBAIN - Paris Marquis (Rough Trade)
 METHOD - Kings on the Corner (Do It)
 MIDNIGHT CRUISER - Striker (IT)
 MIRRORS - Cure for Cancer (Lightning)
 MODERN LOVERS - Morning of our Lives (Bsrk.)
 MODERN LOVERS - Roadrunner Live (Beserkley)
 MOORS MURDERS - Free Myra Hindley (Popcorn)
 JOHNNY MOPED - Lets Have Another Baby
 ELTON MOTELLO - Pogo Pogo (Pinball) Belgium
 GLORIA MUNDI - Fight Back
 MUTANTS - Hard Time (Rox)
 NASAL BOYS - Hot Love (Periphery Perfume) Swiss
 999 - Emergency (UA)
 999 - Me and My Desire (UA)
 NORMAL - T.V.O.D. (Mute)
 NORMAN & HOOLIGANS - I'm a Punk (President)
 ONLY ONES - Another Girl, Another Planet (CBS)
 ORCHID SPANGIAFORA - Dime Operation
 OUTCASTS - You're a Disease (IT)
 OUTSIDERS - One to Infinity (Raw Edge)
 OUTSIDERS - Vital Hours (Xciting Plastic)
 PALEY BROS - You're the Best (Sire) 12" 45
 GRAHAM PARKER - Hey Lord Don't Ask Me
 Questions (Mercury) 12" 45
 PANIK - We're So Bored with London (Rainy City)
 PERE UBU - 12" EP (Radar)
 PIRATES - All in it Together (WB) 12" 45
 PLEASERS - Lies (Arista)
 PLEASERS - The Kids are Alright (Arista)
 POLICE - Roxanne (A&M)
 PORK DUKES - Making Bacon (12" 45)
 PORK DUKES - Telephone Masturbator (Wood)
 PREDATOR - Punk Man (Criminal)
 PROFITS - I'm a Hog For You Baby (Radar)
 PUMPHOUSE GANG - Motorcity Fantasy (Kitsch)
 PUNCTURE - Mucky Pup (Small Wonder)
 PEZBRAND - Live at Dingwalls (Passport) 12" EP
 RADIATORS FROM SPACE - Million Dollar Hero
 RADIO STARS - From a Rabbit (Chiswick)
 RAPED - Pretty Paedophiles (Parole)
 RAMONES - Rockaway Beach (Sire) 12" EP
 RAMONES - Do You Wanna Dance/It's a Long
 Way Back to Germany (Sire)
 RED NOSES - I Often Think About Girls Under 15
 REDUCERS - Things Go Wrong (Vibes)
 RICH KIDS - Rich Kids (EMI)
 RIKKI & NUMBERS - Heartbreak Kid (Rainbow)
 LE RITZ - Punker (Breaker)
 TOM ROBINSON BAND - 2-4-6-8 Motorway (EMI)
 TOM ROBINSON BAND - Up Against the Wall
 ROOGALATOR - Zero Hero (Do It)
 RUBINOOS - Hard to Get (Beserkley)
 RUBINOOS - Rock & Roll is Dead (Beserkley)
 JOHNNY RUBBISH - Anarchy in the U.K. (UA)
 RADIO BIRDMAN - What Gives (Sire)
 TOM ROBINSON BAND - Glad to be Gay (EMI)
 SAINTS - This Perfect Day (Harvest)
 SAINTS - One Way Street (Harvest)
 SAINTS - Erotic Neurotic (Harvest)
 SAINTS - Know Your Product (Harvest)
 SATAN'S RATS - Year of the Rats (DJM)
 SATAN'S RATS - You Make Me Sick (DJM)
 SCRUFF - Get Out of My Way (Track)
 SCHOOL MEALS - Such a Spiv (Edible)

CHRIS SEIVEY & FRESHIES - Baiser (Razz)
 SHAM 69 - I Don't Wanna (12" 45)
 SHAM 69 - Borstal Breakout (Polydor)
 SHAM 69 - Sons of the Streets
 SHAM 69 - Angels With Dirty Faces (Polydor)
 SHARPSHOOTER - Pin Up Blond (Pathe) French
 PAUL SHUTTLEWORTH - Mixed Up Shook Up
 Girl (Epic)
 SLAUGHTER & THE DOGS - Boot Boys - 12" 45
 SLAUGHTER & DOGS - Quick Joey Small (Decca)
 SLIME - Controversial (Toadstool)
 SKIDS - Charles (No Bad)
 SLAUGHTER & DOGS - Dame to Blame (Decca)
 SECRET - Do You Really Care (Arista)
 PATTI SMITH - Hey Joe (live 12" 45) French
 SNAPPER - Only Love Can Make It (UA)
 SOCIAL SECURITY - EP (Heartbeat)
 SON OF PETE - Menkind (Beserkley)
 SPITBALLS - Telstar (Beserkley)
 STAR'S NEWSEEDS - In Love with Life (Expres.)
 STADIUM DOGS - Easybeat (Audiogenic)
 SPEEDOMETERS - Disgrace (Mascot)
 MIKE SPENSER & CANNIBALS - Sometimes
 Good Guys Dont Wear White (Big Cock)
 SQUEEZE - Take Me, I'm Yours (A&M)
 SQUEEZE - Cat on a Wall (A&M) 12" 45
 STEEL PULSE - Nyah Luv (Anchor)
 STEEL PULSE - Ku Klux Klan (Island) 12" 45
 STOAT - Office Girl (City)
 STORMTROOPER - I'm a Mess (Solent)
 STORMRIDER - Mr. Supercool (Crossover)
 STRANGLERS - Nice 'n' Sleazy (UA)
 STRANGLERS - 5 Minutes (UA)
 STRANGLERS - No More Heroes (UA)
 STUKAS - Sport (Sonet)
 SUBS - Gimme Your Heart (Stiff)
 SUBWAY SUCK - NRK/AE (Snowball)
 SUFFERER SOUND - National Front (Tempus D2)
 SUBWAY SECT - Nobody's Scared (Braik)
 SUBURBAN STUDS - I Hate School (Pogo)
 SUZANNE - Hippie (De 1000 Idiotes) Dutch
 SWELL MAPS - Read About Seymour (Rather)
 TABLE - Sex Cells (Chiswick)
 TELEVISION - Foxhole (Elektra)
 THREE STOOGES - We're Coming to Your House
 JOHNNY THUNDERS - Dead or Alive (Real)
 TITS - We're So Glad Elvis is Dead (Plurex) Dutch
 HARRY TOLEDO - Busted Chevrolet (Soy)
 TONIGHT - Money That's Your Problem (TDS)
 TRANS EUROPE EXPRESS - Sha La La La Lee
 (Cobra) French
 TUBEWAY ARMY - That's Too Bad (Beggars B.)
 2.3 - All Time Low (Fast)
 TWINK & FAIRIES - Do It 1977 (Chiswick)
 TRASH - N-n-e-r-v-o-u-s (Polydor)
 ULTRAVOXS - Retro (Island)
 V2 - Speed Freak (Bent)
 VALVES - Tarzan of the Kings Road (Zoom)
 VENUS & RAZORBLADES - Workin' Girl (Spark)
 VIBRATORS - Automatic Lover (Epic)
 VICTIMS - I'm Flipped Out Over You (Victims)
 V.A. - Guillotine (Virgin)
 WARM - It's the Kooler
 WARM - Crazy Daisy Lady
 WARM - The Demo Tapes (Comb. of above 2)
 WARM - Floosie (Warm)
 WARSAW PAKT - Safe and Warm
 NICKY WALSH - Mystery Girl (Angry)
 WHIRLWIND - Hang Loose (Chiswick)
 WIRE - I Am the Fly (Harvest)
 WRECKLESS ERIC - Reconnez Cherie (Stiff)
 FRANK XEROX & COPYCATS - Judy in Disguise
 XTC - Statue of Liberty (Virgin)
 XTC - This is Pop? (Virgin)
 X-RAY SPEX - Day the World Turned Day-Glo
 YOBBS - Run Rudolph Run (Nems)
 YOUNG BUCKS - Get Your Feet Back on the
 Ground (Blueport)
 ZONES - Stuck With You (Zoom)
 CANADIAN RELEASES
 CADS - Do the Crabwalk (BI-R)
 CURSE - Shoeshine Boy/Killer Bees (Hi Fi)
 DISHES - Hot Property (Regular)
 DOGS - Charlie was a Good Boy (Melodies Mass.)
 JOHNNIE LOVESIN - Tonight (Smile)
 STANLEY FRANK - Rejected/Cold Turkey
 POLES - C.N. Tower (Nimbus 9)
 AMERIGO MARRAS/BRUCE EVES - Raw/War
 (Crash & Burn) members of Diodes, Curse
 SEGARINI - Wanna Get to Know You Better (A&M)
 NASH THE SLASH - Masquerade (Cutthroat) 12"
 DIODES - Tired of Waking Up Tired (CBS)
 TEENAGE HEAD - Picture My Face (Epic)

Pineapple, and the **Residents** (San Francisco) and **King Bee** (Oregon), featuring an ex-member of none other than the **Lollipop Shoppe**!

Canada is also becoming active, with new records by the **Diodes** (an amazing "power pop" single called "Tired of Waking Up Tired" that shuts down anything that's come out of England lately), **Dishes** (great, if you liked **Bowie**), **Cads**, (fine pop-rock band), **Curse** (female punks), **Poles** (like early **Jefferson Airplane**) and others. In general, America seems to be developing a number of distinct, localized scenes, each with its own style or attitude, and with relatively little cross-fertilization. The next phase, which we're already entering, should see more groups emerging outside the handful of major cities which have dominated the picture up to now. It's great to see records coming from Oregon, Seattle, Texas, Florida, Maryland, etc. We're currently researching, for a future issue of **BOMP**, the history of Tampa/St. Petersburg rock, which in the '60s accounted for more than 100 significant local records. That level of output, multiplied by dozens of cities and hundreds of smaller towns, is what we can expect from the American New Wave by the end of this decade...

Turning to the UK, we find 250 or more records in a mere 2 months, and as might be expected, a sharp decline in the average quality. New bands are being rushed onto record without regard for their preparedness, and sales are assured by all manner of special gimmicks from colored vinyl to 12" pressings to square and triangular discs to free inserts and so on to the point of absolute absurdity. The thing is, these records are collectible for just that reason, and already some of last year's are fetching high prices. But

musically, the real advances are being made by the groups you've heard of already, and most of the unknown new stuff is a tedious rehash of the 1977 punk sound ("Oi hates you, stab yore back, you makes me peuke"), filtering down now to local labels, cheap recordings, bad pressings, dull covers. But with quantity, there are more good, exciting records, and always a few surprises.

All our favorite bands, the **Clash**, **Jam**, **Generation X**, **Buzzcocks**, **999**, **Stranglers**, **Adverts**, **Vibrators**, **Nick Lowe**, **Elvis Costello**, etc., keep getting better and more innovative, in their music, concepts, and packaging, with each release, and most of these are hitting a healthy stride of a new single every 4 or 5 weeks, and 2 albums a year, while lots of the newer bands are starting to get LPs out too. The whole pace has accelerated, and to keep their leadership these bands must work hard to outdo themselves. The newest **Buzzcocks**, "I Don't Mind", places them in the same ranks as **Generation X** as a pop band with punk guts (we won't even mention the taboo term for such bands), the **Vibrators** have made amazing strides since their first records, the **Stranglers** get better each time out, and the **Saints** are hardly recognizable.

Many of the newer groups are worth noting. The **Banned's** 2nd single is a fine cover of **Paul Revere's** "Him or Me" (**Nuggets** consciousness is finally creeping through the walls of blood and puke erected by last year's punks), the **Soft Boys** have an astounding EP and an even more impressive new single, **Patrick Fitzgerald** stretches the boundaries by taking an early **Dylan** approach to English social conditions, the **Subs** (discovered in a Stiff/Chiswick talent contest) offer a delicious pop rocker, the **Pleasers** have to be given credit for a dynamic version of "The Kids Are Alright", the **Jerks**: "Get Your Woofing Dog Off Me" is a refreshing reminder of the humor that should always be implicit in punk music, the **Dyaks** record is excellent, and **Blitzkrieg Bop's** "Let's Go" is a wonderful sendup of **Scott McKenzie's** "San Francisco" chestnut.

Some of the new bands seem likely to remain on the scene and develop into frontliners. **Bethnal** is a favorite of mine, though I've only heard one single so far (an album has just come out), and the **Soft Boys**, and **XTC** (arty, but commercial enough to pull it off), **Wire**, the **Speedometers** (pretty basic, but with refreshingly honest energy and an attractively rough sense of pop), and **Tonight**.

Also, of course, we must try to keep up with the British (not to mention German, French, Australian, and Japanese) releases of our favorite American bands, which frequently offer unusual B-sides, 12" versions, different picture sleeves, and songs not released elsewhere. All the Sire groups have had special releases in England, as have **Blondie**, **Iggy**, **Pezband**, and all the **Beserkley** acts.

Judging by the British press, and the release schedules of all the record companies, it's almost an archaic concept to lump together under the single "New Wave" banner this many records, ranging from the **Pork Dukes** to the **Rich Kids**. The physical evidence, in addition to the aesthetic indicators, tends to reinforce my belief that the only sensible way to view this whole phenomenon at this point is to just call it rock & roll, a rebirth or renaissance of rock & roll, in the sense of music with honesty, innocence, and legitimate roots, of the type that had been pretty much dead since 1967. Rock & roll is back, and there's gonna be a lot more of it in the years ahead. Stay tuned...

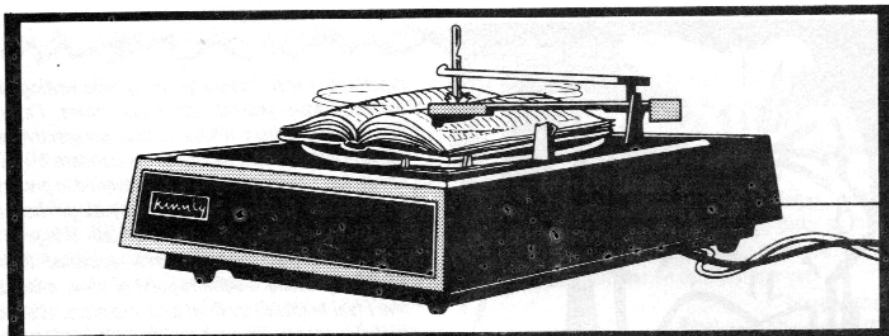
NEW WAVE 45s AND EPs - AMERICAN
ALLEYCATS - Nothing Means Nothing Anymore (Dangerhouse) L.A.
BABY BLUE - Rock 'n' Roll Rebel (Baby Blue) L.A.
JIM BASNIGHT - Live in the Sun (Precedent) L.A.
BIZARROS - Laser Boys (Clone) Ohio
BLOWFISH - George Harrison Outtake (Varulven)
BLUE ICE - Power Play (Cracked)
BOYS - You Make Me Shake (Outrage) Nebraska
CHAINSAW - Polaroid Pictures (CIA) L.A.
CHILD MOLESTERS - Hillside Strangler (Ace & Duce) L.A.
CIGARETTES - Gimme Cigarette (Moxie) (also released on Carlyle) L.A.
CONTROLLERS, SKULLS, EYES (What?) L.A.
CRAMPS - The Way I Walk (Vengeance) N.Y.
CRIMINALS - The Kids are Back (Sing Sing) N.Y.
DARK SIDE - Sweet Promises (Go Hog)
DESTROY ALL MONSTERS - Bored (Idbi) Detroit
FAST - It's Like Love (Ram) N.Y.
FAST FLOYD & HIS FAMOUS FIREBIRDS - Channel Head (Kadillak) S.F.
FURYS - Say Goodbye to Black Sheep (RR) L.A.
J.J. FONTAINE - American Foxes (Unique Kinda)
HARVEY GOLD - Experiments (Clone) Ohio
HIERONYMUS BOSCH - Dear Debby (Enigma) Cleveland
PETER HOLSAPPLE - Big Black Truck (Car) N.Y.
CORNELL HURD - Under My Thumb (El Rauncho)
INVADERS - Could You, Would You (Sea West) Seattle
JUST WATER - Singin' in the Rain (Branded) N.Y.
KEN KAISER - I Love You Laurie (Kleen Kut) N.J.
KILLER BEES - Do it in Montreal (Palace) Nashville
KILLERWATT - On Our Way Back Home (Brain Child) S.F.
KING BEE - Hot Pistol (Whiteagle) Portland
DON KRISS - Too Much Traffic (Carrot) Ohio
LA PESTE - Better Off Dead (Black) Boston
LARRY LAZER - Green Lite (Nite Club) L.A.
MAX LAZER - Saints of Rock & Roll (Siamese) L.A.
LUCHS BROTHERS - Kill Me I'm Rotten (Retread) Wheaton, Ill.
GREGOR MacKENZIE & MISANTHROPES - Torture That Girl (Break'er) Minneapolis
ALAN MILMAN SECT - Punk Rock Christmas (Britz) N.Y.
MISFITS - Cool (Blank) N.Y.
MONSTER ISLAND - Hohl (Visible) Boston
R. STEVIE MOORE - Wish I Could Sing (HP) N.J.
MX-80 SOUND - Mynga VonBontee (Gulcher) IN
NAMES - Why Can't It Be (Fiction) Chicago
WAZMO NARIZ - Gadabout (Fiction) Chicago
NEEDLES & PINS - Don't You Worry (cavern) L.A.
NO DICE - P.S. (No Dice) Moline, IL
PALEY BROS - You're the Best (Sire)
RAY PAUL - Lady Be Mine Tonight (Euphoria) Bos.
PERMANENT WAVE - Radar (Abduction) Sacramento, CA
PSYCHOTIC PINEAPPLE - I Want Her So Bad (Pynotic) San Francisco
QUARTZ - Travellin' Man (M.A.) Cleveland
RAMONES - Do You Wanna Dance (Sire)
RICHI RAY - She Says (Ray-O) San Francisco
RAZZ - C. Redux (O'Rourke) Maryland
READYMADES - Electric Toys (Automatic) S.F.
REDS - Joey (Go Go) Philadelphia
RESIDENTS - Laughing Song (Ralph) S.F.
RESIDENTS - Satisfaction (Ralph) S.F.
RICH & FAMOUS - Gravity (Moxie) L.A.
ARMAND SCHAUBROECK - Steals - Pretty Little Baby (Mirror) Rochester, NY
SKOINGS - Doctors Wives (Vigilante) L.A.
SKOOSHNY - Cakewalk (Alien) L.A.
PATTI SMITH - Because the Night (Arista)
SNAPPER - Only Love can Make it (UA) (formerly The Dynamiters)
STUMBLEBUNNY - Bad Habits (Slip-Shod) N.Y.
SUNSET BOMBERS - I Can't Control Myself (Zombie) L.A.
TALKING HEADS - Psycho Killer (Sire)
TEENAGE JESUS & JERKS - Orphans (Lust) N.Y.
THIRD RAIL - Sweet Jane (Rat) Boston
TIN HUEY - Squirm You Worm (Clone) Ohio
TRACKS - Brakes on You (Blue Door) Boston
TUFF DARTS - Who's Been Sleeping Here (Sire)
PETER VALLIS - Ride the Wave (Ryal Side) Boston
WAITRESSES - Clones (Clone) Ohio
WEIRDOS - Neutron Bomb (Dangerhouse) L.A.
ZOOKS - Lead Free (Boycott) Mich.
LATE ADDITIONS
S.S.T. - Close Encounters (Tidal Wave)
CONTINENTAL MINIATURES - Stay Awhile/ Glad All Over - London 266
VOM - Live at Surf City (White Noise) LA\$



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BOOKS

Popular & Rock Records 1948-78

Jerry Osborne & Bruce Hamilton
O'Sullivan & Woodside Press
2218 E. Magnolia, Phoenix, AZ 85034

The latest in this duo's series of collectors' price guides is concerned with popular singles. If you consider for a moment the enormity of this undertaking, the attempt to list every record from the inception of 45-rpm records to the present day, of real or potential value to collectors, you'll appreciate the amount of work that must have gone into this book. Its main usefulness is in giving a general idea of what has value, and serving as a very rough guideline of the worth of individual records. Its reliability is greater where records of the '50s are concerned, because this area is the authors' expertise, but they have consulted other experts and a surprising number of obscure '60s and '70s discs are included, though literally thousands of the most collectible records of the last 15 years are not included, and those that are sometimes have prices either ridiculously high (\$100 for Dylan's "Blowin' in the Wind?") or absurdly low (I'd like to get in touch with the guy who told them **Eric Carmen's** 1970 Epic single is worth \$1...), but that's to be expected. And as always, half the fun of books like this is finding mistakes, and the authors are anxious to improve with new editions. A 2nd edition of the LP book is now in the works, for instance, with more than 500 major additions in the rock section alone. This book is even more worthwhile for the collector than the LP volume, because of so many obscure and unknown records included. No matter how much you already know, you'll find it useful. **\$7.95**

White & Still All Right

Edward Engel
Rock Culture Books
Box 96, Scarsdale, NY 10583

In the first of a promised series, well-known collector Ed Engel writes a loving history of the white doo-wop groups who came out of NY and Philadelphia and other eastern cities in the late '50s/early '60s. This volume concentrates on the **Earls, Vito & the Salutations, the Elegants, Randy & the Rainbows**, and a few more obscure groups. There are concise articles on each group, drawing on interviews with actual members, loads of rare photos, and complete discographies with plenty of labels pictures. Of marginal interest to younger readers who may be unfamiliar with the genre, but it's the kind of book you can enjoy while learning from, and it captures the

essence of the era.

\$6.95

ELVIS PRESLEY: Echoes of the Past

Blue Suede Shoes Prod. [Holland]

This Dutch book is simply incredible. In 100 slick pages, 9x12, it presents an unbelievable number of photos of **Elvis**, from the very earliest days, most of which have never been seen before. There are things from newspapers and fan mags of the time, snapshots, live shots, and other memorabilia, and since it's all from his pre-1959 years, it's all amazing. Don't know the price or who put it out, but try writing the Official Dutch Elvis Fan Club, Box 103, Voorschoten, Holland.

THE BEAT AGE

Klaus Plaumann
Zweitausendeins, (Germany)

Similar, but even better, is this hard-cover 9x12 book, printed on deluxe vellum paper, consisting of 300 pages of mind-boggling photos of British and German groups & personalities from the early and mid '60s, most of which are rare and never published. The sections on the **Stones** and **Beatles** will astound fans of these groups, plus there are gorgeous shots of countless obscure bands of the period, scenes from the Cavern Club, the Star Club, etc. There's a publicity photo of a band called **Platform 4** showing **Jimmy Page** as a member, for instance. There are photos of mods on motorbikes and rockers in black leather & chains. And there are some of the best mania shots you've ever seen. Most were taken on the spot by photographer Dezo Hoffman, and many came from the files of **Stern Magazine**. All photos are of extremely high quality. A fabulous book.

100 Nights at the Roxy

Michael Dempsey
Big O (England)

A picture book of a different kind, this one chronicles the 3-month history of England's most famous punk club, with photos of all the bands and people who made the Roxy what it was. It was at the Roxy that most of the important British bands of 1977 emerged, and it was at the Roxy that the styles which influenced punk fashion all over the world were created by the fans. This book reminds me of those which came out right after the peak of the hippie movement, showing kids with long hair, painted faces, and gypsy clothes dancing at love-ins or in clubs with light shows. The feeling is of a moment, captured in time, that has already vanished beyond our reach, and will soon appear impossibly quaint. This, and other

books of its kind on the market, are worth keeping around for the future, just to remind yourself of how real it was. Because someday, your children will listen to your stories and be unable to take it seriously.

Punk Rock 'n' Roll/New Wave

Heather Harris
Almo Music

This is the first NW songbook, a collection of sheet music for songs by the **Ramones, Blondie, Mink DeVille, the Saints, the Stranglers, the Stooges, Devo, the Zeros, the Dolls, the Damned** and more. It comes with an illustrated introduction giving a concise, though sketchy background on what and why New Wave music is, and bios of the artists. An interesting idea, marred only by too many photos of an unidentified group of hippies posing a little too obviously as stereotyped punks. But maybe it will sell books, who knows. Anyway, a good idea, and the first of many, I hope. **\$5.95**

Rock Almanac

Stephen Nugent and Charlie Gillett
Anchor/Doubleday

Many of you will be familiar with Charlie Gillett's excellent paperback series **Rock File** (published in the UK), which combined (in 4 volumes) thought-provoking articles on many aspects of rock & roll and the music business with chart listings of hits compiled from **New Musical Express**. These charts showed the date of entry, highest position reached, and time on the charts for every English Top 20 single and album, the only drawbacks being (1) the lack of label info, when it could easily have been included, and (2) the fact that it would have been much more interesting to compute Top 40 listings, giving a more complete listing. This book is a compilation of the charts from the **Rock File** series, with the addition of American data so you can compare the relative success of a given record in the two territories, and including some of the best articles, notably Mark Sten's essay on the early '60s. At 485 pages, a real bargain. **\$3.95**

Ask the Angels

Donna Santisi
Double R

This privately-published book of photos captures the LA punk scene in all its glory. Included are all the major bands (**Weirdos, Zeros, Zippers, Pop, Runaways, Mumps, Backstage Pass, Dickies, Quick, Vom, Milk & Cookies, Heaters**, a few obscurities, and some national acts caught in LA (**Patti, Ramones, Talking Heads, Suzi Quatro**, etc.). What's missing are some shots of the scene itself, the audiences, the places, the events, the personages. However there are 60 excellent photos, and it's a limited edition so you'll want to get one while they're still around (should be available from **BOMPI**).

The Sex Pistols

Fred and Judy Vermorel
Universal (England)

Based on the personal diaries and reminiscences of Malcolm's personal assistant and actual documents

[continued on page 53]



A MAN CALLED SHAW

I just wanted to let you know how much I liked the new issue. I honestly don't know of another magazine I read so ravenously from cover to cover, or another magazine that contains as much information and thought. The reactions I feel while reading Greg Shaw's column, or the **Twiley/Ramones** piece is that I'm not thinking hard enough about what's going on. Only that you and a handful of others are doing all of my work for me and I'm too lazy to do more than sit back and enjoy. It's so neat to be able to cover the oldies front and still be in line with the powerpop theme. This is of course where **BOMP** excels, the multi-dimensional overview. And that's why the editorials are so important, to establish perspective for the various other features/foci. I guess the big question is whether the average non-**BOMP** reader is interested—or can he/she be made to be interested—in the movements and art/trend manifestations of rock. Do they only want to deal with rock at its basic level (not that we don't demand gut reactions in and to our music) and not think about it? Still, it's important to reach non-**BOMP**ers, otherwise the audience is too limited for the crusading feeling I get while reading the magazine. Do you only want to influence those trendsetters who have probably been reading **BOMP** all along? Certain things, like the graphics and features may help bridge the gap. Rephrased: we love charts and lists, but how many other people care what your all time favorite pop records are? (I'm being intentionally cruel because as I'm sure you well know, many people feel that Greg Shaw is some kind of egocentric forcing his opinions and prophecies on an insular group of people). I don't get that impression from Shaw's writing. He is remarkably kind, patient, open-minded and his enthusiasm comes thru nicely, but let's face it, when people go down the table of contents and see that he wrote 50% of the copy they can't help but think they aren't going to get a balanced picture. Does **BOMP** intend to try to give each issue a theme? After a certain point it will seem artificial and reflect badly on the magazine. I do not think Shaw is trendy or a scenester but that is one impression that will continue to grow if he does more theme oriented or trend oriented issues and keeps making up labels for this and for that type music. Powerpop is certainly a legit musical distinction, and one more discernable than punk/new wave, but the fact that it follows so closely

on the heels of the punk thing makes it seem to many people like just one in an unending series of movement/fads. True the nature of anything that is called "popular" suggests its eventual fading away and replacement by yet another "popular" thing. But some kind of stability and unchanging criteria may be necessary if we are to get adults to relate to rock as it exists in 1978. I think the opening editorial and the powerpop story establishing archetypes really helps people get a handle on the historical aspects which are certainly complex enough. I see one of the big steps in getting **BOMP** to a wider audience is making the factual history stories less dry. Perhaps as your audience grows your feature writers (me included) will stop taking their readers general interest in the subject matter for granted. It seems to me that it is possible to make your story interesting reading without compromising the music by shifting to "personality" type interviews. But, like I said, **BOMP** is really getting up there now, and the big circulation is no longer a pipe dream.

— Teri Morris
Felton, CA 95018

[Thanks, Teri; yours is the kind of well-meant criticism that is most valuable to me. I too am concerned about the 'image' of BOMP and its potential for being misunderstood by the new or casual reader [see The Beat and Fadeout this issue] and you can probably tell from the radical changes in this, and previous BOMPs, that we're still seeking the ideal format, and the right blend of history/propaganda/and objective

reportage. I wish I could get away with writing less, but aside from yourself and a few others, I'm at a loss to find writers whose critical perspective and sense of overview correspond to the standard BOMP is known for... Besides, we never pretended to present a 'balanced' or unbiased picture of anything. There are plenty of magazines that try to be 'all things to all people' and that approach never appealed to me. BOMP represents a definite point of view, mine, but one I feel is shared by most of our readers. We could probably reach a lot more people by being less rigid, but then it wouldn't be BOMP, would it? —G.S.]

POWERPOP PETERS OUT

With every issue you've been getting more and more ridiculous, but this Powerpop-Mods revival thing takes the cake!! I can certainly see it coming musically, new and improved of course, but...so what? Why make a trend out of it? Pleeze, not again...no more idiocy...if I ever hear that word again...oy vey...let's just listen to the f....g music, okay? Enough of the early '60s, of labels, comparisons, historical cycles, blahblah...Strictly rockers here, okay? Okay!! Awright, already!! This is the Modern World!!!

— One tortured soul from the Heart of the Midwest
[...Okay...you...win!!!...We...get!!!...your message...!!!]

ANOTHER BLACK WORLD

I have read the new **BOMP** and after digesting it all day, I had to write. I enjoyed Greg Shaw's editorial (he seems to have a fetish for philosophizing, but I don't mind since he echoes my sentiments 100%) and the piece on 20/20 (who sound very promising), but I've really got to hand it to Gary Sperrazza for the excellent "Oh Yeah?" he wrote on the sick state of soul in '78. This has been a pet peeve of mine for quite some time now. I get so GODDAMNED MAD I'M READY TO BEAT THE LIVING PISS OUT OF THE NEXT MOTHER WHO SAYS THAT ANYBODY WHO HATES DISCO IS A BIGOT. Damn it, the f....g **Boo Gees** make disco, and I hate their white asses more than anybody!! There—now that I got that occasional outburst of non-academia out of the way, I just want to say that I agree that soul music has been wiped out by the putrid, empty contrived disco sludge that has seen an all time low in the integrity and credibility of black culture. If I were a black man, I'd be embarrassed to death to be associated with the low intelligence state of my musical culture. Hell, soul died with **Otis Redding**, and those who survived (**Wilson Pickett**, **Sam and Dave**) have been forced into hiding. You must have

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been reading my mind though.

— Mike McDowell, *Ballroom Blitz*
P.O. Box 279
Dearborn Heights, MI 48127

[This man is obviously a bigot. No further comments. All joking aside, Wilson Pickett is actually in charge of his own label and is once again putting out singles. Let's cross our fingers and hope that the Wicked Pickett is back. Concerning your contention that he was driven into hiding, tho, we must disagree. If you recall, Pickett released some abysmal pseudo soul/lounge/MOR albums during the time of the great soul decline, such as Miz Lena's Boy and You've Got Pickett in the Pocket, so in essence he created his own exile. Aside from that, we agree with you completely!]

SURFBOARDS & BOLOGNA SANDWICHES

I'm at the beach in Southern California, it's a sunny day in February, warm in a wintry way. I'm playing a tape given to me, one of old surf sounds, a scene described well in a book by Tom Wolfe, *The Pump House Gang*, a crazed time in which groups of surfers attended the Watts riots like it was a homecoming football game against their rival school. On the same tape between the surf songs was some music from a new scene, a new wave, The **Ramones**. "Sheena is a Punk Rocker", after "Little Honda", followed by "Be True to Your School", into "Rockaway Beach". People like **Phil Spector**, **Johnny Rotten**, **Brian Wilson**, and the **Ramones** are all commentators, articulating what is happening, capturing with their lyrics the essences of the social scenes. I feel that punk rock is a negative stand with positive musical energy reflecting the seventies. They are right on or if you're a punk rocker, right off the titles - wow! Like "Teenage Lobotomy" and "Beat on the Brat", and back then there was **Jan & Dean's** "Horace the Swinging Bus Driver", **Dave Myers and the Surftones** "Frog Walk" articulating the fifties stigmata of easy living, as compared to our now self-indulgent greed. The violence of pent-up horrors is finding its outlet in music, always the truest common denominators of the times. Music always reflects what is happening. It's not pretty, it's rock & roll. Maybe the relationship between the scenes is so parallel because both of these periods have an absence of pressure (except that we now seem to have a dying economy). They are both in between times - fillers. Who knows? I feel that the **Beach Boys**, **Jan & Dean**, the **Ramones**, **Dave Myers & the Surftones**, the **Sex Pistols**, **Tremors**, **Dick Dale**—all surf bands, all New Wave and Punk bands are statements. Some will lead, some will follow, but they are all catalysts for tomorrow. The music is always a vehicle for expressing the art. The forms of dance-expressing the movement - like the **Surfers Stomp**, the **Pogo Bouncem** the **Graham Parker New York Shuffle**. If you've seen them you know what I mean. The sun, the tape, the herb all push me on to deeper introspections, but I thought discussing punk rock and surf music in a thousand words or less would do. "Martha, would you make me a bologna sandwich on white bread, plain, and pass the surfboard please!"

—Organic Bertrand

[It's comforting to know that people still read Richard Brautigan...]

THE BLACKS CAME BACK

I think I am really going to enjoy reading **BOMP** now that Gary Sperrazza started writing for you. I first

knew he had good taste when he recognized **Cheap Trick** (my favorite band) as the best rock band since the **DC5**. But when he had the balls to do an article on black music while everyone else is talking **Ramones** and **Stooges**, well he's ok in my book. I too was disappointed when Motown went Las Vegas. What disturbs me is that black people accept disco as their music, even though most disco is made by white people, in Germany, or on synthesizers yet!

— Mark Michel
St. Louis, Missouri 63143

WHAT YEAR IS THIS?

We are a libertarian anarchist collective and we feel that rock & roll, especially new wave punk rock is the truest cultural expression of the emerging post industrial anarchist social revolution i.e. grass roots control of (Sun, Moon, Wind) energy base. Certainly, this is only our opinion but this is the way that we see it. We have each written several song lyrics e.g. "Rock & Roll the Rulers," "Cry Me A River To

Liberty," and "All Cracked Up on Militia Hill" to name just a few. None of us are performing musicians and we would like to send our lyrics to **Patti Smith** and **Johnny Rotten (Sex Pistols)**. We understand that the **Sex Pistols** have split up but we are hoping that they will get back together again. Could you send us their mailing addresses or information on how to get our lyrics to them? We feel that a cultural correspondence between like-minded groups will strengthen the new wave.

— Black Chain
Arlington, MASS. 02174

[We can't help you with Rotten. He left no mailing address since moving to Texas and rooming with Dean Coryl, but if all else fails, buy yourself some beads, get a ticket for Trans-Love Airways and contact Eric Burdon. He's always looking for people like you...]

[continued on page 53]



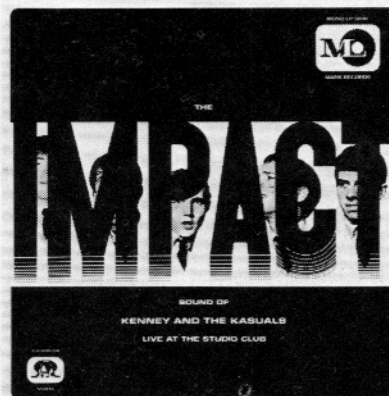
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IN THE GROOVES

ALBUM REVIEWS

Looking at the last two month's output of albums, we find a number of important releases (see the Top Ten in box at right, plus **Dictators**, **Stones**, **Tom Petty**, etc.), a large stack of imports, new albums by most of the better-known NW artists, and a growing number of independently-made LP's. And for the collector, there have never been so many reissues, repackages, and compilations.

Starting at the top, we have the new **Rolling Stones** album, and like all new **Stones** albums starting with *Goats Head Soup*, at first impression it's a letdown. But it's less of a letdown than other recent **Stones** LP's, and I've grown to like them, so I guess that makes it good. And it does have some fairly decent rockers, like "Respectable". **Tom Petty's** *You're Gonna Get It* (Shelter) is immeasurably better than his first, much more pop-sounding and **Byrds**-influenced.

Robert Gordon's newest, *Fresh Fish Special* (Private Stock) has better material than his first, particularly "Lonesome Train", and "The Way I Walk", but there's still a certain magic missing. **The Cramps**, for instance, seem to put a lot more into the latter song, even if they are less "authentic". The new **Abba** album, *The Album* (Atlantic) is a real disappointment, with only one great song ("Hole In Your Soul"), and even that cries out for some crunchy guitar. *Stiffs Live* (Stiff) is another letdown, the only thrills coming from **Nick Lowe** ("I Knew the Bride") and **Elvis Costello** (a lovely treatment of Dusty's "I Just Don't Know What to Do With Myself"). The rest—Wreckless Erik, Larry Wallace, Ian Dury—simply can't measure up to that standard.

Speaking of standards, I'm not sure what kind to apply to these next three albums. **The Paley Brothers** (Sire), **Pezband** (Passport) and **Fotomaker** (Atlantic) all appeal to me quite a bit, but if I try to block out my inbred bias in favor of this kind of rocking, exuberant pop music showing all the best roots, I have to conclude that none of it is up to the standard of what inspired it. When I first heard "Where Have You Been All My Life" by **Fotomaker**, I got really excited, and thought, somebody's finally got the right idea. But now that I've heard the rest of the album, and listened to it a few more times, it doesn't really hold up next to any of the best **Raspberries** songs (this, of course, is the group formed by Wally Bryson with Gene Cornish and Dino Danelli). And that goes double for **Pezband**. Though I respect what they're doing to the hilt, and can't fault them on taste, attitude, and musical purity, the kind of pop music they're trying to do has only one standard: either it's a hit or it doesn't matter. The only hit I hear here is "Love Goes Underground". It's great, but the rest of the LP should have included more like it. Similar sentiments apply to the **Paley Brothers**, who (like **Pezband**) live only for the ideal of great pop music, and desire nothing more or less than to give some of their own to the world. Their primary inspiration is **Brian Wilson**, and after that **Spector**, but again those standards are so high that the task they've set themselves seems pretty much out of the question. On

this album, superbly produced by **Earle Mankey**, the best thing is "You're the Best." Some of their strongest material, like "Ecstasy" and "Rendezvous" is not included, when it could have made the LP less uneven in place of things like "I Heard the Bluebirds Sing", a country tune that's really out of place here. Yet oddly, one of my other favorites is "Stick With Me Baby", a **Mel Tillis** song. I also love the **Spector** drum crashes on "Tell Me Tonight" and the airy ballad "Lovin' Eyes Can't Lie."

Let's talk some more about standards. It seems to be accepted that, since this is the '70s and we've had to live through years and years of music so bad it's a wonder any of us still own record players, then anything that's even vaguely decent ought to be exalted, without daring to apply critical standards. I've been more guilty of this than almost anyone, but in the early days it seemed vital to nurture every fragile sign of life in the rock & roll corpus. Now that it's walking and breathing, hadn't we better start distinguishing what's great from what merely aspires to being? It's surprising how many, when I look at some 200 albums piled on the floor around me right now, can be dismissed with the simple question of "why get excited when the same thing has been done better before?"

What do I mean? Okay, it's nice to hear **Robert Gordon's** "Red Hot" on the radio, but it can't touch the primal mania of **Billy Lee Riley's** or even other modern recreations. Why do **The Darts** have hits with '50s songs like "Daddy Cool" when a dozen others have done it better? Why do they put out an album of *The Buddy Holly Story* (Epic) with some unnamed character impersonating Buddy on (admittedly) fairly authentic remakes of his hits, when who would want to listen to it as long as the originals were available? I mean really, would you want to hear Anson Williams doing an album of **Presley** songs (wait for it, it'll happen), or for that matter see a movie of the **Bee Gees** impersonating the **Beatles**? Sadly enough, all too many are willing to accept it.

I had a whole pile of albums to mention in this context, things that should never have been recorded with such limited effort, nor acclaimed so readily by the fan press. But I don't want to sound overly negative, so let's move onward. The **Sir Douglas Quintet** has put out a splendid album, *Live Love*, on **Augie Meyers** Texas Re-Cord label, which succeeds in capturing the spirit of Texas rock & roll at its best, including live versions of **Roky Erickson's** "Starry Eyes", the old rockabilly tune "Henrietta" and the blues standard "Drivin' Wheel", along with some of Doug's originals. It has the feel of the old Quintet, which is reinforced by the fabulous 1965 photo which adorns the cover. Order from Texas Re-Cord, Box 19, Bulverde, TX 77163. And if you like that, you should also like the **Pirates**, who've been keeping the same roots alive in England since 1959. Their new album for Warner Bros., *Out of Their Skulls* has a live side with versions of "Milk Cow Blues", "Shakin' All Over", "Peter Gunn" and "Lonesome Train" (yes, another one) that demonstrate all over again where **Dr. Feelgood** learned their chops, and a studio side,

1. THE FLAMIN' GROOVIES—Now (Sire) Almost 2 years since *Shake Some Action* and now at last all the punks are starting to figure out where all this New Wave business is really leading—i.e., music that embodies every quality that was great in the rock & roll of the '50s and '60s but with energy, immediacy, and production values equal to today. So for the first time the **Flamin' Groovies** are there with the right stuff when the world is ready for it, and despite anything you may have heard, this album is it. Sure there are faults—mostly the same lack of spontaneity and vocal strength that were justly criticized in the last album—but the feeling is there and no other band in the world can yet offer this combination of traditional roots, modern production, and musical brilliance. Great choice of oldies this time out, particularly "Move It", "Reminiscing", "House of Blue Lights" and "Blue Turns to Grey". Of the originals, the early **Byrds** sound dominates "Take Me Back", "All I Wanted", "Between the Lines" and "Good Laugh Man", and despite the inexplicable lack of 12-string guitars, each is the perfect essence of the innocence, purity and majesty of folk-rock at its most inspired. "Yeah Baby" is a mercilessly intense rocker that can't really be compared with anything else, and "There's a Place" is far more satisfying and successful as a **Beatles** cover than "Misery" on the last album. The only real disappointments are the slavish recreations of "Paint It Black" and "Ups & Downs", and the flaccid remake of "Blues From Phyllis", here called "Don't Put Me On", with none of the bitter intensity of the Skydog original and too many similarities to "Shake Some Action". But all told, the **Groovies** are still the best, and they're still years ahead of the competition. When the '70s backlash turns into '80s pop, these guys will have been there first, and they'll be damn hard to beat, even 5 years from now when the surviving punk bands have learned enough about music to begin appreciating what the **Groovies** have been saying.

2. DAVE EDMUNDS—Tracks on Wax (Swansong) So far this is only a tape, but it will probably be out by the time you read this. On first impressions, it seems a real step forward for **Edmunds**, with less obviously-derivative '50s rock and more of the kind of songs that, like "I Knew the Bride" and "Ju Ju Man",

recorded at Rockfield. A new album, *Skull Wars*, should be out (at least in England) by the time you read this...

The latest thing in American NW recording seems to be home-made LPs, and there are some good ones. *The Sperm Bank Babies* (Varage) is the first of a projected series of "special edition Boston rock bootlegs", and includes live broadcasts and dialog by **Willie Alexander & the Boom Boom Band**, mostly excellent quality, and some live stuff by **Thundertrain** as well. Great versions of "Kerouac", "Mass Ave", "Hit Her Wid Da Axe", and a fabulous song called "Garbage Man." Only 300 were pressed so this is already a collectors item of some value... Of somewhat less value is *Kansas City Slickers* by the **Leopards**, who have some pretty good songs but, like their singles, little or no ability to come up with quality recordings of them. One wonders why a group would go to the expense of recording and pressing an album this weak-sounding when, for a few dollars more, it might have been recorded properly and had some chance of commercial success. "57 Chevy" for instance could

GREG SHAW'S TOP TEN

display a style with rockabilly roots and feel but a personality and approach uniquely **Edmunds'**. Each song has distinct character, whether as rockers ("Trouble Boys", "Readers Wives", about the reader-submitted snapshots you see in some bush books these days, and the amazing "It's My Own Business" which is perhaps the most rocked-out track **Edmunds** has yet done), Nashville-style country tunes ("A-1 on the Jukebox", "What Cooks Best") or any of the less easily definable songs. "Deborah" is great, if you can imagine a **Buddy Holly/Kinks** song about a munchy teenage queen. "Thread Your Needle" and "Not a Woman, Not a Child" have weird traces of both rockabilly and blues, the former more **Everly Bros.**, the latter a bit like **Slim Harpo**. "Television" is a rocking little ode to the old tube. My favorite, "Never Been in Love Before" reminds me in spots of **Nicky Nelson**, the **Everly Bros.**, and some of **Nick Lowe's** better pop-rockers. Like most of the songs, it has an incredible tasty, impossibly deft guitar solo that nobody but **Dave Edmunds** could conceive, let alone play. If you liked *Get It*, this one will do the same thing to you.

1. NICK LOWE: Pure Pop for Now People (Columbia) We waited a long time for this one, and it doesn't disappoint. "Breaking Glass" is one of the best, most innovative pop tunes of the year. "They Called It Rock" shows **Rockpile** to be the all-around best rock & roll band going. "Little Hitler" is probably the most bizarre use of the **Spector** sound ever, and it's great to have "Mary Provost" and "So It Goes" on an LP. And thanks, guys, for including "Rollers Show"! Close listening reveals the cleanest, most adventurously, effortlessly marvelous production of *anybody* connected with "new wave" music. The whole album is a triumph.

4. GENERATION X (Chrysalis) Really two albums, cause you have to buy the UK version for 3 extra songs. But do it anyway. This is the pop explosion I always

hoped British punk would lead into, with "Ready Steady Go", "Your Generation" and "Wild Youth" saying it all. Of the new songs, "One Hundred Punks" is great and **John Lennon's** "Gimme Some Truth" was a truly inspired cover. **Billy Idol** is the best singer in the British new wave, and this is pretty much the best band. Let's hope America buys it.

5. CHEAP TRICK: Heaven Tonight (Epic) A tremendous improvement from *Black & White*, with **CT** directing their awesome energies from heavy riffing into the kind of hard pop only they can pull off. "Surrender" is superb, it could've been produced by **Nick Lowe**. "High Roller" is their **Dwight Twilley** tribute. "California Man" is their **Roy Wood** tribute. Both are great. "Tak'n Me Back" sounds like **20/20** and that's a real compliment. "On the Radio" may not be quite the anthem it could have been, but the ending redeems it totally.

6. BLONDIE: Plastic Letters (Chrysalis) Yet another artist whose time has come. I might not've picked "Denis" as the worldwide hit it has since become, but it's great—just to hear Debbie with double-tracked vocals is a treat. "Fan Mail" and "Presence" are my other fave raves, but the whole first side is excellent and the album more than lives up to all the publicity this fine and much-deserving band has received. I hope it sells a billion.

7. DMZ (Sire) I'm a bit biased here, since I "discovered" and have always had a special place in my affections for this band. They're still the only ones who have any inkling of what "punk rock" originally meant and how it relates to today. They should've called this album *Nuggets, Vol. 2*. Best covers are "Borderline" (MC5), "Out of Our Tree" (Wailers), "Cinderella" (Sonics) and "From Home" (Troggs). Best originals are "Do Not Enter" (rockabilly-punk), "Bad Attitude", "Baby Boom", and "Don't Jump Me

Mother".

8. DAVID JOHANSEN (Blue Sky) It ain't the 3rd **Dolls** album, but it's as close as we're gonna get. "Funky But Chic", "Girls", "Cool Metro" and the poignant ballad "Frenchette" are all late **Dolls** repertoire, with the last 3 being especial standouts. Sound is cleaner, and David is posing as more of a chanteur these days, and it suits him well. It has the flavor of his stuff with the **Dolls**, without the chaos. And so the legend continues to grow...

9. SAINTS: Eternally Yours (Harvest—import) Don't know if Sire will be putting this out here. Many have lost interest in the **Saints** since the first impact of "I'm Stranded" gave way to greater extremes of raw energy from other bands, but they're wrong. The **Saints** have a style of their own, a weirdly manic monotone and distantly crashing guitar sound that has its unique appeal. And I love some of their songs. "This Perfect Day" and especially "Know Your Product" are a solid advance over the first album, and would you believe punk with horns? It works! The **Saints**, in the same way as (I'll instance) the **Vibrators**, hold up to repeated listening as few other punk bands do, and for that they deserve the same attention we give the flashier outfits.

10. TIE: WIRE (Harvest/Capitol) / **BUZZCOCKS: Another Music in a Different Kitchen** (UA—import) / **999** (UA—import) / **KINKS-Misfits** (Arista) A sort of catch-all position, but none I'd really want to leave out. The **Kinks** album is as good as *Sleepwalker*, which I thought was their best in years. Thank god they can still make great music. The **Buzzcocks** and **999** are among my favorite British groups, and both LPs are impressively strong. **999** has an amazing cover, and includes the singles "I'm Alive" and "Emergency", but the whole album is solid, well-structured raw pop. The **Buzzcocks** are a bit more sophisticated, though no less fast, loud and raw. Best track is the explosive "Love Battery." **Wire** is one of the most unique bands to emerge from the British punk scene, at times progressive, others (the compelling "Mannequin") pure and intense, with plenty of pop overtones.

probably get airplay if it didn't sound so much like a demo...

As an example of just how good a self-produced LP can be, check out the first by the **Pop** (Automatic), an LA band who, as their name implies, aspire to pop greatness. Unlike most, they stand a good chance of making it. This album (with the best cover of any homemade effort yet) includes several near-classics, notably "Down on the Boulevard" and the amazing "Nobody's Toy", which if you told me was the new **Generation X** single, I'd say was a big improvement. It's that good. If only the same level of quality could be consistent in all albums of this kind, it would make a better impression on the public that's just beginning to discover New Wave. I don't want to single out any particular offenders, but there are quite a few independent albums out that you won't find reviewed here, and this lack of substance/impact may be why. The whole point of New Wave music is that it *matters*—each record should matter, for some reason, and once we start churning out 'product' just for the sake of keeping busy or selling records, we're back

where we started from...

Then there's the problem of all these dreadful heavy metal bar bands trying to pass themselves off as 'new wave' since nobody would notice them otherwise. **Christ Child** (Buddah), **Van Halen** (WB) and the **Hounds** (Columbia) are the worst offenders, although the latter group do have a few redeeming moments when they sound like **Mott the Hoople**. But who cares, really?

IMPORTS

Now the second wave of albums is coming from the British punk movement, with LPs by some of the less familiar bands including **Johnny Moped**, the **Depressions**, **Sham 69**, the **Only Ones**, **Cyanide**, **Slaughter & the Dogs**, **Alternative TV**, the **Adverts**, **Bethnel**, **Squeeze**, **Lurkers**, **Magazine**, the **Gorillas**, **Rikki & the Last Days of Earth**, **London**, **Warsaw Pact**, **999**, **Buzzcocks**, **Advertising**, the **Drones**, the **Electric Chairs**, and new ones by **Cherry Vanilla**, the **Boys**, **Stranglers**, **Vibrators**, **Count Bishops**, **Wreckless Eric**, **Pirates**, **Tom Robinson Band**, and more, plus of course the glut of anthologies, samplers, and live memorials

of various defunct punk clubs.

In the latter category we have *Live at the Vortex, Vol. 1*, *Farewell to the Roxy*, and the *Circus Memorial Album*, and if you heard the original *Live at the Roxy*, these aren't much better. Mostly newer, lesser-known bands, weak material, terrible recording quality, but of course plenty of the raw energy we all love so much. The most listenable of all live New Wave collections is, unfortunately, available only in Germany. **Bazerk Times** (Beserkley) contains a full side each by 4 Beserkley artists (**Earth Quake**, **Rubinoes**, **Tyla Gang** and **Greg Kinn**) and the technical quality matches the standard of the performances, which is excellent.

Of the others, I haven't heard a lot of them yet, but the **Boys'** and the **Vibrators** are marked improvements over their debuts, which were great in themselves, and the **Adverts** is a must as well. The **Drones** has some interesting tracks, like their frenetic version of "Be My Baby." The **Depressions** is fairly predictable punk, **Squeeze** (released here on A&M as **U.K. Squeeze**) is equally boring, the two cuts, "Remember What" and "Take Me I'm Yours" stand

DICTATORS: No Bronx Cheer Here!

By Paul Goldberg

Throughout the years, the Bronx cheer was the borough equivalent of the universal Raspberry, a strange noise made with the tongue, while thumbing your nose at the victim. Being from the Bronx myself, and residing there for twenty-six years before being born again in North Hollywood, my Bronx cheer is different. I take it for its literal meaning and use it to salute my fellow Bronxites and good friends, the Dictators and their third album, *Bloodbrothers*.

Bloodbrothers is the album Dictators' fans have been waiting for. It has combined the humor and great music of *Go Girl Crazy* with the accessibility of *Manifest Destiny*, with eight new songs that are absolutely devastating. Beginning with "Faster and Louder" (actually the title is from a Sic F*cks song with a completely different lyric) and ending with the only cover on the album, the Flamin' Groovies "Slow Death", the Dictators never stop the intensity of the music. Translation: No ballads.

"Faster and Louder" offers Bruce Springsteen counting off 1-2-3-4 preceding the final verse. Springsteen is a great friend of the group and they are great fans of his, so it was only logical with him recording in the next studio to appear on the album. "Baby Let's Twist" features such great Adny Shernoff lines as "Shes got red lips, red lips/She's got blood on her fingertips/But they ain't the kind you wanna kiss." The "Baby Let's Twist" chorus is pure pop for now people and heartening as well since I have been calling for a return to the Twist for the past year in an attempt to stem the tide of the alien pogo. "Nu Tomorrow" and "Minnesota Strip" are both great rockers in the usual Dictators style, the latter being *Dawn: Portrait of a Teenage Runaway* East coast style, with the riff copied from a "Tators unreleased classic, "For Pete's Sake," originally a tribute to Shernoffs' hero, Pete Townshend.

Upon hearing "Stay" for the first time, this seemed the obvious choice for the single release from the album. As great a song as it is, the second side opens with the planned 45, and "I Stand Tall" is the finest song the Dictators have ever done. It is about the groups European tour, which included an ugly, frightening experience in Germany and made the group aware of just how great America really is in comparison to the countries overseas. I have listened to the song over and over and still get chills everytime I hear it. With pounding drums and bass setting the tone, the chorus is shouted out in unrelenting fashion. "I stand tall/I stand proud of what I am." This is encompassed by only in America dreams such as "I get a thrill when I flick on my TV/Faithfully every night/I'm so proud to say/I was born and raised/Here where the streets are paved/Here in the USA," with the addition of "Lots of pizza, ice cold Cokes/Johnny Carson telling jokes/And lots and lots of American

good good girls." This song is truly anthemic and is the logical extension of "Two Tub Man," the latter a more individual tribute and the former more of a group statement and concept. I can envision crowds rising and singing the chorus as H.D. Manitoba implores at the finish of the song. "I Stand Tall" is an absolute classic.

Following "I Stand Tall" is "Borneo Jimmy," a tribute to their spiritual leader and mentor, and if you're a fan of the group, you'll know who it is. "What It Is" was co-written by Shernoff and Top Ten and it is the "Tators Negro song. Just go to New York for a day and you won't fail to hear that phrase. You could call this track the Dictators *Go Funk Crazy*. The album finale is "Slow Death," a brilliant cover of the Flamin' Groovies song and if memory serves me right, the first time any Groovies song has been covered. As good as it is on the album, when done live it is a punch in the gut song and the perfect ending to a perfect album.

I've gone on at great length about the album due to its being the best music to come out in 1978, at least in my opinion. Top Ten and Ross the Boss have never sounded better and the Boss seems to have finally achieved the technical perfection that was occasionally not in evidence on the previous works. Richie Teeter continues to be the backbone of the group with his consummate drumming and I believe the "whatever happened to Stu-Boy King" questions will never be brought up again. The amicable dismissal of Mark Mendoza from the group has freed Shernoff from keyboards, putting him back on bass where he belongs. This was the best and most important decision the band has made since the debut album. The album is more guitar-oriented and this allows for the gruff vocals of Handsome Dick Manitoba, singing lead on all nine songs. Although no surprise to me, he can really sing. No more jokes or smirks when he vocalizes. He is a lead singer at last.

The proudest part of the album is the title and cover. The title comes from Richard Prices' novel of the same name. Price lived across the street from me in a housing project called Parkside, where his first novel, *The Wanderers* was set. The cover shot of the album is taken on the basketball court of Parkside, where Manitoba, Top Ten and I played, sometimes against each other, before we even knew each other. It is good to see the old neighborhood again. The last time I played Top Ten, it was he and Richie Glazier against Gary Pellens and me. Gary and I won 25-23. Just call me if you want a rematch, T.T. You got my number.

As a final note, if anyone is interested, the Dictators now have a fan club. For details write to DFFD, (Dictators Forever, Forever Dictators) at PO Box 572, Canal Street Station, New York, NY 10013. Eve and Jan will be happy to tell you all about it.

out. *Sham 69*, released in the US on Sire, is about the only new punk LP I've heard that has any of the original fire and bite of classic punk rock. "Borstal Breakout" on the live side is a favorite, but the whole album has an edge that is missing from too many of the others...

A special commendation must go to Chiswick Records, who keep turning out an amazing quantity of excellent music. They're helping to spearhead the British rockabilly scene with fine albums by *Matchbox* and the *Whirlwind*, two groups with an authentic feel for the hillbilly roots of the best rockabilly. The latter comes in both 12" and 10" configurations, and in this case it's an apt gimmick, since a lot of '50s rockers put out 10" albums. Chiswick also has albums out by many of their New Wave artists, most recent being *Johnny Moped*, and it's surprisingly good. *The Count Bishops Live* is dynamite, and includes "Till the End of the Day", "Sometimes Good Guys Don't Wear White", "I Want Candy" and other great tunes, along with originals like "Train Train" and "Taking it Easy." There's also a new sampler, *Long Shots, Dead Certs and Odds On Favourites* with highlights of the last 15 singles. And not content with that, Ted Carroll has acquired for Chiswick the rights to some great American rock, like the Ace label (*Huey Smith, Frankie Ford*, etc.) and the *Link Wray* material from Swan, from which a fabulous album has now been issued. Good one, Ted!

Lots of odd imports turning up, in the general New Wave vein, from all over the place. From Holland, the *Flyin' Spiders* have an LP out on EMI (nothing special, unless you're wild about all the 3rd-string English punk bands and their identipunk sound). *Stinky Toys* from France now have an LP, (Polydor) again nothing special unless you like thinly-recorded monotonous punk with female vocals. Much better, also from France, is *Bijou*; although sung in French, the songs have strong hooks, solid production, and good vocals not unlike *Generation X*. The album, *OK Carole* (Phonogram) is worth seeking out. And for a laugh, try getting hold of the 2nd LP by the *Girls*, Japan's version of the *Runaways*. They do such tunes as "Punky Highschool", "X Offender", and "Sheena is a Punk Rocker," and you won't believe how they sound. "Sheena" is done disco-style (anticipating Paul Jones) and the lyrics are totally garbled. I love it...

COLLECTORS CORNER: As I said at the outset, more and more amazing things are coming out for the collector of rock & roll obscurities. Most impressive is the *Johnny Burnette* Trio album on Solid Smoke, which completely outdoes the three previous *Burnette* compilations that have been done. Beautiful packaging, detailed liner notes, careful mastering, and the perfect lineup of familiar and obscure tunes by the most legendary 50s rockabilly band make this an essential buy, and you can get it on colored vinyl for \$7.98 from Solid Smoke, Box 22372, San Francisco, CA 94122.

Also worth special mention is *The Definite Album Vol. III* by the *Honeys*. The *Honeys* were a girl group for whom *Brian Wilson* wrote and produced a number of obscure 45s in the early '60s, and this album includes all those, plus some unreleased tracks. It comes with a great picture cover, in a boxed set which also includes a button, poster, ticket to a mythical surf bash with the *Honeys, Jan & Dean* and the *Beach Boys*, and a lovely booklet with background on all the tracks, a history of the *Honeys*, and photos. Only 150 of these were made (it's an authorized edition, not a bootleg) and of course it's now already

rarer than the original records, but what do you expect? Credit for the whole thing goes to Peter Reum, a truly dedicated fan...

Another fine idea was *Michigan Rocks* (Seeds & Stems, Box 257, Clarkston, Mich. 48016), which collects tracks by Michigan bands of the '60s including the **Rationals**, **Frost**, **Bob Seger System**, **Stooges**, **MC5**, **Third Power**, **Amboy Dukes**, **SRC**, and **Mitch Ryder**. Unfortunately it's all stuff that's been on major labels before, rather than the fabulous, obscure local 45s that should have been the source, but maybe future volumes will delve into that...

If you have access to European records, there are some fine repackagees out. **Casey Jones & the Governors**, one of Germany's top beat bands of the mid '60s, now have an LP containing songs like "Don't Ha Ha" and "Woolly Bully Boogie" (Bellaphon, Germany). *The Screaming Lord Sutch Story* (a bootleg, we don't know where it's from but probably Holland) includes all his great early stuff with the **Savages**, like "Honey Hush", "Train Kept a-Rollin'", "I'm a Hog For You", "Jack the Ripper", "Purple People Eater" and lots more. Amazing cover too. *The Best of Johnny Kidd & the Pirates*, a timely release now that the **Pirates** are back on the scene, can be found on British EMI, and it's worth it just for "Shakin' All Over" and "Please Don't Touch" but there are 18 more tracks as well so buy it! Decca Records in Belgium has issued *Great British Instrumentals Vol. 1*, consisting of early '60s instrumental classics by obscure British bands like the **Checkmates**, **Jetstreams**, **Saxons**, **Roger Lavern & the Microns**, and **Sounds, Inc.** Many were produced by **Joe Meek**.

Fifties fans need no reminder the great southern rockabilly/swamp/zydeco music that came out on the Goldband label, but many forget that Goldband is still in business. They've got a lot of great compilation LPs out, including *Bluesville* (**Hop Wilson**, **Clarence Garlow**, **Cookie & the Cupcakes**, etc) and *Bayou Rock* (**Johnny Jano**, **Al Ferrier**, **Count Rockin' Sidney**, etc) and 2 albums by **Al Ferrier & His Boppin' Billies**, *The Birth of Rockabilly* (featuring his frantic '58 classic "Let's Go Boppin' Tonight") and *From 1955 to 1975*, with newer stuff. All can be ordered from Goldband at Box 1485, Lake Charles, LA 70601.

Huey Meaux, who for more than 20 years has been a kingpin of the regional recording scene in Texas and Louisiana, has allowed Festival Records to put together a marvelous 9-volume series of 3-record sets featuring mainly '60s recordings, ranging from R&B to country to rockabilly, by artists including **T-Bone Walker**, **Johnny Winter**, **Clarence Henry**, **Barbara Lynn**, **Sir Douglas**, **Freddy Fender**, **Mickey Gilley**, **Ivory Joe Hunter**, **Doug Kershaw** and more. The series is called *Hit-Kickers*, and if you have trouble finding them, **BOMP** has 'em at the amazing price of \$5.75 each...

SWAP MEET SERENDIPITY: Only one discovery this time, but a good one. *Swinging London* (Sage 2117) came out in England around 1968, and the cover shows a bunch of people in paisley clothes. A cheap exploitation album, you might think, and one of the groups included, the **First Impression**, bears out that judgment, but there are 4 tracks by another band, the **Good Earth**, that make this album a real find. Apparently an obscure club band of the period, the **Good Earth** had a kind of gritty R&B sound that was already becoming rare with all the psychedelia and blues excess of the time. One cut in particular, "Jack Sly" is about the best evocation of the early **Who** sound I've heard. If **Generation X** released this song, it would be their biggest hit yet...

"Losing You to Sleep"



A New Album by Tommy Hoehn

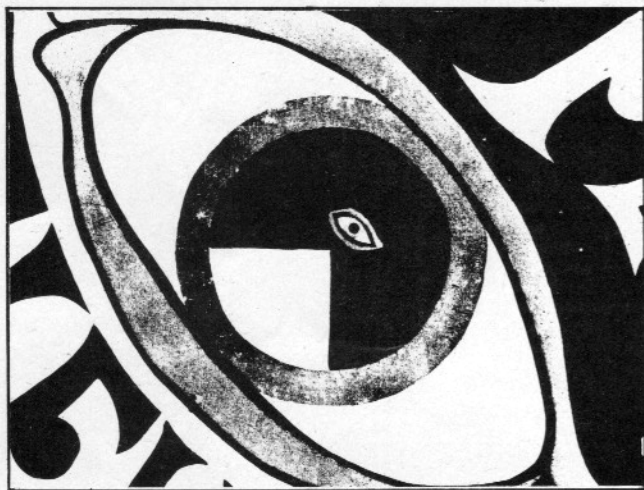
LONDON

RECORDS & TAPES



[continued from page 33]

Sometimes the best thing about these records (and an interesting parallel with today's punk scene) were the titles or the names of the groups, with the music falling short in imagination or execution. The approach to naming groups and conceiving song titles say a lot about the themes, images, and mental processes that these bands were obsessed with. The most obvious were names like the **Chocolate Watchband**, **Strawberry Alarm Clock**, **Peanut Butter Conspiracy**, **Tangerine Roof**, **Balloon Farm**, and (in



England) **Orange Bicycle**, **Flowerpot Men**, **Nirvana**, **Wimble Winch**, and the **Crocheted Doughnut Ring**. Songs were all too frequently concerned with colors, states of mind, perception of space and dimension, or some clever twist on a familiar word, phrase, or idea. Not worth describing, but definitely worth listing, are these "acid punk" records of the '60's.

Blue Things-Orange Rooftop of Your Mind
Children of the Mushroom-You Can't Erase a Mirror
The Raik's Progress-Why Did You Rob Us, Tank?
The Bone-Everybody's Gone Into April
We Who Are-Last Trip
Focus 3-10,000 Years Behind My Mind
Spectrum-Raspberry Soft Tie
North Atlantic Invasion Force-Elephant in my Tambourine
Living Children - Crystalize Your Mind
Chocolate Telephone Pole-Let's Tranquilize With Color
Painted Faces-Anxious Color
Waterproof Candle-Electrically Heated Child
Sagamore Subsoil & the Psychoceramics-no title info
Crystal Chandelier-Suicidal Flowers (Actually a great Doors takeoff.
Leathercoated Minds - A Trip Down the Sunset Strip

ACID PUNK IN THE 70's

I'm sure there are many others I've left out (and we'd appreciate hearing about them from you) but let's not get bogged down in the '60's. After all, we're here to explore the possibility that some of this particular form of craziness might be finding its way into the New Wave music of today.

Although there isn't really enough "evidence" to make a case for it, there are enough indicators to suggest that we may be seeing the very beginning of a trend.

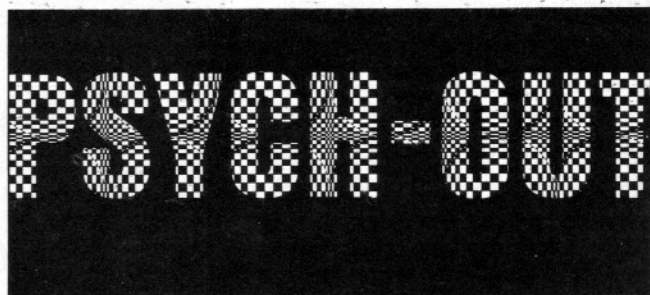
To me, the kind of stupidity and naivete that have been the most prominent characteristics of the punk rock bands formed overnight in the last year or so, is similar enough (more exaggerated, if anything) to that of the suburban punks of 1966 that I would logically expect the move into "acid punk" to come from there. But although many kids in England now wear badges with the "acid punk" slogan, no one seems to know what its supposed to mean, and there has been little or no evidence of the stupider punk bands discovering the themes of brain damage, delusional paranoia, and distorted perception that would, could, and should easily solve the problem of too many bands and too few new ideas or influences. It could revitalize the whole punk movement, and if everyone understands that acid punk represents the grafting onto today's punk style of a whole new world of possibilities, and grasps the obvious point that it has nothing to do with the taking of drugs, then it will.

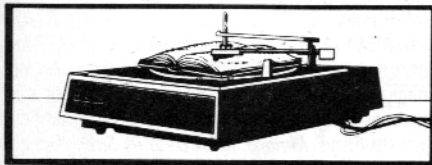
But thus far, the move into acid punk has come not from the street bands, but from the art school bands who have picked up on its time-warp potential and the strengths of its substance in musical textures and visual forms. They realize that the bright colors, explosive imagery, and visionary excesses of the '60's acid culture is ripe for rediscovery, and adaptation to today's energy, and deep questioning of cultural values. So we have like **Devo**, **Pere Ubu**, and the **Soft Boys**, and certain others too obscure yet to mention, starting to toy with it as a style. Most likely, their efforts will result in sociallites talking about "acid chic" about two years from now.

If they only knew how ready the punk audience is for a little freaking out! The punks of today, with their laughable attempts to imitate the fashions and attitudes of punk when it was new and vital, are like the hippies who came for the Summer of Love. They're young and naive and impressionable, and into the microculture of punk so heavily, with all its rhetoric and "shocking" attire, like no generation since the flower power years.

Lenny Kaye, when he assembled the seminal **Nuggets** album, chose to subtitle it "Original Artyfacts From the First Psychedelic Era", and to include tracks by the **Magic Mushrooms**, **Sagittarius**, the **Third Rail**, and others that were definitely more psychedelic than punk. I disagreed with his approach at the time, feeling that it should have been an all-punk album, that he was confusing punk with psychedelia. But I must hand it to him, he really knew what he was doing. He knew how deliciously absurd all that bloated, distorted imagery was, how naturally it had evolved from a scene that had, after all, produced bands in Revolutionary War uniforms playing "Louie Louie" at beach parties. He knew it was all punk, because it was all stupid, in the glorious way that rock & roll, in its best times, has always needed the freedom to be, and he was right.

The first psychedelic era is long gone, and so far away it seems merely ridiculous to us now, with all our smug awareness. Some of us, I think, are in for a little surprise...





BOOKS

(continued from page 45)

from the **Pistols**' business files, this must be the most authoritative book likely to be seen on the **Pistols**, and a good complement to the **Pistols Scrapbook** also on the market. There are loads of quotes, transcripts, and a blow-by-blow history that, years from now, will prove invaluable in putting this bizarre era in focus.

Jerry Dreva & Friends at 33 1/3

Jerry Dreva

629 Madison Ave, S. Milwaukee, Wisc. 53172

Dreva, a noted avant-garde artist, has been closely involved in the underground rock scene since his tenure with **Les Petite Bon Bons** in Hollywood several years ago, and has recently held successful showings of his conceptual work, chiefly mail-art of the type also done by John Dowd, who contributed heavily to some of the early issues of **BOMP**. This book has some fine photos of **Iggy**, **Ramones**, **Screamers** and other rock faces, along with Dreva himself and many scenes from his recent Hollywood showing/happening. All photos are by Suzan Carson, and although they alone don't really justify the cost, the book itself, as an artifact, certainly does. **\$3.33**

The Beatles Again

Castleman & Podrazik
Pierian Press

In part, this is a sequel to **All Together Now**, the authors' 1976 book which attempted (see review in **BOMP** #15) to list all discographical information about or relating to the **Beatles**, with supplementary details on films, tours, bootlegs, myths and rumors, etc. To that extent, it updates the story through '77, concentrating on the solo work of the ex-**Beatles**, and incorporating corrections to the previous book. In addition, it includes a new year-by-year history featuring new information, a lot of stuff on Apple, Dark Horse, and Ring-O Records, chart listings, award listings, and other trivia. **\$9.95**

NOTE: Anyone interested in the history of pirate radio should be aware that Music Radio Promotions offers an amazing line of products: a dozen or more books on the subject, albums of airchecks from the top pirate stations of the '60s, histories of 15 different stations, DJ books, 45s and EPs of various pirate DJs, jingles, etc., even a series of T-shirts, posters, and badges and (believe it or not) a board game *ala* "Monopoly" called **The Pop Pirates!** Write to them at 77 New Bond St, London W1Y 9DB.

CRIB DEATH

(continued from page 28)

vein, but a little more punky were **'THE STRAYS** (no address available), **THE KINGS** [180 N. Wacker

Dr., Studio 602, Chicago Ill 60606, and the **TWITS** (c/o R Albertson; 213-696-3777)...in the pop or punk vein were the **JUMPERS** (122 Chapman Pkwy., Hamburg NY) who were sweet but ineffectual; **DAN CHRISTY** (No address available), whose eclecticism ran from ballads to psycho punk in the vein of L.A. group, the **POPI**, and **RICOCHET** (822 Rhode Island, Rock Springs, WY 82901), who claim influences by the Groovies and Wackers and because they were just having fun, I won't reveal how abysmally boring and sloppy their material was...in the acid casualty department were the **'LEMMINGS** (no address available), and **OHO's** (8 Cedar Dr., mApt B, Towson Maryland, 21204) really really average progressive-rock.

Late Entries:

THE AUNT HELEN BAND (c/o Alan Kalicki 6357 Mainrd; Lockport NY 14094) Their 4-song tape is impure punk without gloss. Without the 'forced punk' vocals, this band has a pretty good stance and even does a **CRIB DEATH** fave, "Family Jewels," along with a cover of "Stepping Stone."



LET ME OUT OF HERE

Personally, after having read a few issues of **BOMP**, the only thing I can say is that your magazine is a thousand times more explosive, and OK, exciting than any of the music you're chronicling. And that's something I never would have said about **Rolling Stone**. Best of luck with your efforts.

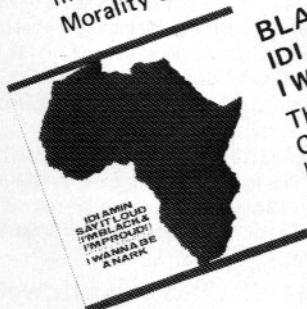
—Stewart Weiner, Senior Editor
Ovi Magazine
Hollywood, CA 90069

OVER THE EDGE

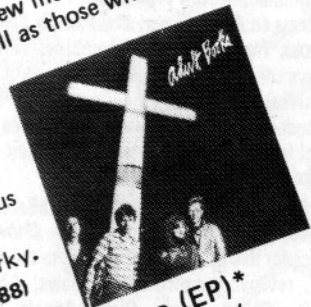
THE DEADBEATS (EP)*
KILL THE HIPPIES/BRAINGLESS/FINAL RIDE/DEADBEAT
The Deadbeats have self-produced an incredible barrage of rhythmic frenzy and offensive lyrics. This is new music for the completely retarded as well as those who think they're smart. (IQ-29)



X ADULT BOOKS/WE'RE DESPERATE
Long-awaited debut of X features notorious geek-prince John Doe and his macumba momma Exene. Superbly irregular & quirky. Morality tail & a Motorola kitschen. (ID-88)



BLACK RANDY & METROSQUAD (EP)*
I WANNA BE A NARK
This record, which replaces Trouble at the Cup in our catalog (a few are still left—see below), should help demarcate Black Randy's turf once and for all — the leader of the most popular new band in Los Angeles. (IDI-722)



Records are available wholesale from BOMP, JEM and DANGERHOUSE (write for prices) DANGERHOUSE/BOX 26394/LOS ANGELES, CA 90026

We also welcome mail orders - \$2.50 for the first record, \$1.75 each additional record (this includes air mail postage and handling within U.S.) E.P.'s (marked with *) are \$0.25 extra each. California residents please include 6% sales tax.

STILL AVAILABLE: ALLEY CATS/Nothing Means Nothing Anymore, BLACK RANDY/Trouble at the Cup, AVENGERS/We are the One*, WEIRDOS/We Got the Neutron Bomb, DILS/Class War, RANDOMS/A B C D. Supplies limited.

FANZINES

By GARY SPERRAZZA

FRONT LINE

Whether they're *fanzines* in the strict sense or not, these are the best of the batch while still retaining the *fan* consciousness so important to rock'n' roll magazines. Throw away that coffee table jive and really impress your friends with these indispensable items.

BACK DOOR MAN #14 (PO Box 6726, Torrance CA 90504, \$1) The slickest, "best" issue so far, with superb layout and good stories on *Patti, Nik Cohn, Dead Boys, Pistols* (with J. Rotten foldout), *Iggy, Graham Parker, Rods, Rats, Cult, Pere Ubu*. At \$1 it's a great buy and the best rock 'n' roll between 29 and 31 pages around. **A/A/A**

BALLROOM BLITZ #24,25 (PO Box 279, Dearborn Hts. MI 48127; .75) Always one of the premier zines in the traditional, pre-New Wave sense, these issues have great items on *Mitch Ryder, Brownsville Station, the Romantics, Hermans Hermits* combined with lots of new wave columns and reviews. BB is one of the only zines stressing the '60's connection to the '70's and their concentration of the Detroit scene gives it a nice regional feel. Have recently shortened their name to just *Blitz*. **A/A/A**

CANT BUY A THRILL #4 [842 Camelia Baton Rouge LA 70806; .50] Another favorite here. *Unbelievably* low price for this 50 page zine packed to the gills with stories, reviews, editorials, and news. AM radio, *Gizmo's, Cheap Trick, Dirty Angels* (recently re-signed to A&M by the way) *Pistols, Iggy, Kiss, Steppenwolf* are just some of the things covered, and the writing is often beyond excellent. You just don't see many fanzines like this. **C/A/A**

NY ROCKER #11 (PO Box 253; Elmhurst A, NY 11373; \$1.25) I'm skeptical that founding editor Alan Betrock even had a hand in this issue, a 72-pages with all the usual round-ups on NY bands and scenemakers. However, its fluctuating quality led me to some digging and I found out Alan's out and a new editor will be issuing a new issue that 'll probably be out as you read this. If this new guy can retain the quality NYR is still a must **A/A/B**

PUNK #12,13 (PO Box 675, New York, NY 10009, \$1.00) Unlike the slimy, crass exploito *Punkrock* mag Curtis puts out, this is the original and don't let those creeps over at Curtis tell you different. #12 features Robert Gordon and cartoon madness and the new ish (unavailable at press time) is reportedly a full-ish movie-type feature using cartoons and photos chronicling the Legend of Nick Detroit, using various *Ramones, Blondies* and other NY bands. **A/B/B**

SLASH #8,9,10 (PO Box 48888; Los Angeles CA 90048, .50) Still the best of the recent explosion in punk zines and a great bargain, but the writing runs the gamut from incredibly lucid (Kickboy's coverage of the

Pistols in S.F. was the best story on that band in the U.S. EVER) to embarrassingly clumsy concert and record reviews. However, the spirit is still there (however muddled by the trendy wallflowers that hang around them), and it's well worth reading, particularly their editorials, the recent Malcolm McLaren and Gen. X interviews. **A/B/B**

TROUSER PRESS #25, 26, 27, 28 (Room 801, 147 W 42nd St, NY NY 10036, \$1.25) I'm still impressed with their adherence to a regular schedule (how do you do it, guys?) than with the magazine itself, but TP remains a good source for news and views with a decidedly English slant on things, which makes it twice as interesting as a Croatian whore, tho just as dry. **A/B/C**

YOUNG, FAST AND SCIENTIFIC #1 (Box 185, Gillette NJ 07933, \$1.00) Best zine debut this year! Finally some sane coverage of the *Dictators, Real Kids, MX-80 Sound, Ramones* and record reviews by the cream of the fanzine mafia: Gregg Turner, Bernie Kugel, Miriam Linna, Todd Abramson (editor) and Adny Shernoff (on guest editorial). Even the elusive Wayne Davis (whom the world could use more of) contributed a short story. **B/A/A**

DEADLY THREATS

Bubbling under the top, all the following are worth a try.

ALBUM #1 (c/o Tom Luba; 613 1/2 N. Oneida St.; Appleton, Wisc., 54911; no price info) Hard core record reviews, in fact, the Journal of Record Reviews—formerly *Reviewsit*... **B/C/B**

BIFFBANGIPOW! #1 (c/o Lisa Fancher; 7826 Cleon Ave; Sun Valley, CA 91352; .65) Don't know about this one since Lisa moved to England (we'll miss her wall-to-wall smiles, non-stop conversation & plush upholstery), but this girl debuted a few years back as the best damn young girl-writer rock 'n' roll has ever seen & constant prodding led to this fanzine, it's first issue covering *Slik, the Rich Kids, Earle Mankey* and lots of fun reading. But will there be a #2?... **C/A/A**

BIG STAR #3 (104 Claremont Ave; Buffalo, NY 14222; \$1.00) Time for some editing here, stories on *Count Viglione, Cheap Trick* (reprinted interview—tsk tsk), *Ramones*, new NY bands & a *Metal Mike Saunders* interview... **B/B/B**

BIKE #5,6 (4862 S. 21st St.; Milwaukee, WISC; 53221; no price info) Rapid improvement in appearance and style—X—*Ray Spex, Henry Cow, Dory Previn, Buzzcocks, Pete Hamill, Fairport Convention* **C/B/B**

FFANZEEN #2 (PO Box 109; Parkville Station; Brooklyn, NY; 11204; no price info) *Marbles, Country Porn, Nervous Rex*, Boston r'n'r and CBGB's reminiscing... **C/A/A**

HOOPLA #7,8 (c/o Jon Ginoli; 210 E. Morningside Dr.; Peoria, ILL; 61614; .75) This is more like it! An outstanding wrap-up of the *Badfinger* history, as well as coverage of the *Pistols, Kinks* singles, *Graham*

Parker, but the usual unstructured, throwaway columns set the editorial stance and that's unfortunate... **D/A/B**

L.A. BEAT #1 (Box 20321; Long Beach, CA; .50) Tho a bit dry, this first issue attempt at an L.A. pop magazine has sincerity and perspective on their side, qualities found only seldomly these days. Interviews with the *Furys, Mumps, Mink DeVille, Stranglers* and stories on the *Zippers, DEVO, Generation X* and *Pistols*. Very promising, but could use some caustic journealese... **A/B/C**

NEW AGE #11 (2505 Circle Pine Ct.; Greensboro, NC; 27407; .75) Pure fanzine consciousness with no aspirations other than acting as a fan club vehicle for Nancy's revolving circle of afve groups, like *Foxpass, Starz, Rex*, etc... **C/B/A**

PIG PAPER #7 (c/o Pig Productions; 70 Cotton Dr.; Mississauga, Ontario, Canada; L5G 1Z9; \$1.00) Toronto new wave and more—*Hollies, Vibrators*, reviews... **B/B/B**

SEARCH & DESTROY #5, 6 (2436 Jones; San Francisco, CA; 94133; \$1.00) The Great American Interview rock 'n' roll magazine with *Nico, Talking Heads, Screemers, Suicide*... **B/A/B**

SUBSTITUTE #1 (c/o Jacki Ramirez; 3415 Eleanor Place; National City, CA; 92050; .50) Honest little zine with stories on *Richard Hell, Zeros, Ramones, Rich Kids, Pistols*... **C/A/A**

TEENAGE RAMPAGE #5, 6 (PO Box 28103; Columbus, OH; 43228; .75) Richochet and Nancy NewAge meet the *MC5, Petty, Runaways*, Boston rock and *Starz*. Ric reports it's pretty dismal out in the Midwest, but their energy must light up the hills for miles... **D/B/A**

TWISTED #3 (2241 Minor Ave. E.; Seattle, WA; 98102; .60) Skippy reading, but a nice glossy cover a la *Rock Scene—Mentors, Nuns, Invaders, Snots, Avengers, Gen X, Clash & Pistols*... **B/C/B**

VARULVEN #6 (Ultrabox 83; Tufts University Branch; Medford, Mass.; 02153; \$1.00) The Count is back! *J. Richman* interview, Roger Corman history and more madness... **B/A/A**

BUBBLING UNDER

BEAT IT #3 (c/o J. Gordon; 55 E. 10th St.; Apt. 1401; New York, NY; 10003; \$1.00)..... **C/D/C**

NYP #13 (PO Box 206; Brooklyn, NY 11223; \$1.00) Formerly *O. Rextasy*, not even a name change could save this unreadable trash, with its uninteresting features and REALLY amateur reviews. Tho this zine has been around for ages, it's time for these guys to start writing letters to each other instead of charging \$1.00 for this dog... **F/D/F**

POSER #1 (c/o Penny Poser; 101 Rivergreen Rd.; Liverpool, NY; 13088; .50) No relation to L.A.'s *Poser* (who know how to spell their name, at least). You'd think there'd be enough fanzine names to go around... **D/B/B**

SHAKE IT #1 (c/o D. Howland; 30 Williams Dr.; Delaware, OH; 54015; .25) Columbus' only rock mag; *Ramones, Blades*, and first-issue promise... **C/B/B**

SCIENCE HOLIDAY #3, 4, 5 (8832 Darby Ave.; Northridge, CA 91325; no price info) The *Residents* of modern fanzines... **D/7/A**

STERCUS #1 (c/o #9; 9715 Sherbrooke West; N.D.G., Quebec; \$1.00)... **F/F/D**

T.B. SHEETS #7, 8, 9 (5632 N. El Monte Dr.; Temple City, CA; 91780; .50) **D/B/B**

WHITE NOISE #1 (253 Stoddard; E. Lansing, MI 48823; \$1.00) Overpriced and empty punk newspaper. Can't wait for the THREE-party lawsuit over the name... **D/C/C**

And let's see action from the following fanzines: *Teen Talk, Rocking Chair, Summer Salt, Michigan Music* and *Thunder Road*.

Q: ARE WE NOT MEN ?

A: WE ARE DEVO !!!



the important sound of things falling apart

Produced by Brian Eno

on Warner Bros. Records and Tapes



SHOOTING THE

Who Killed THE MOVIE?

SEX PISTOLS

By GARY SPERAZZA!

July to September, 1977. The Summer of Hate in pop music. Hundreds of punk bands forming and recording, record companies each picking and choosing—meanwhile the Sex Pistols consolidate their position as the #1 band to watch. As "God Save the Queen" is released to an outraged public, smart investors perk up their heads to the ongoing punk movement. And an enterprising Malcolm McLaren is there to take the money—this time, to make a perfect vehicle for the Sex Pistols.

Originally, McLaren wanted to make the ultimate rock and roll movie, starring the Pistols. Not only would it do for them what *A Hard Day's Night* did for the Beatles, but it would also tell the real story of the British punk movement in a style as outrageous and anarchistic as the Pistols' music itself. A modest project that should have been fairly easy to pull off, right?

INT.—EL PARADISE CLUB

MUSIC: Very loud, high energy, an original Sex Pistols song. The El Paradise is one of the sleazoid strip clubs, infecting the back streets of Soho. The Sex Pistols are playing on the tiny stage, the 2nd number of their act. The auditorium leads down into a landscape of cavernous, black chipped walls and a few rows of decaying smashed up cinema seats, some of them with springs coming thru. Among the punk rockers an assortment of leeching tourists (who no doubt are wondering where the strippers are), and Sue Catwoman and Debi Juvenile.

As the Sex Pistols play, we recognize what will become familiar as their basic style, the anger, the noise, the energy, the brutally direct lyrics. The noise is filled with aggression.

There are three major/minor plotlines in *Who Killed Bambi?*. There is, of course, the Pistols career exaggerated at some points and played down at others by McLaren. There's also the interaction between a rock star designated as M.J. and a little girl. Lastly, there's the running mystery of the 'Battersea Rapist.'

The story opens with scenes of England on the dole, as wealthy entrepreneur T.P. Boggs pulls up to an unemployment office in his limousine. He calls out to the long line, representing all classes of the English social system, for someone who wants to be a star. Boggs is of course how McLaren has portrayed himself in the picture, but his character is mutated to the point of suggesting touches of P.T. Barnum, Colonel Tom Parker, and Zero Mostel in *The Producers*. During the story, Boggs is humorous, adventurous and more than a trifle pathetic, here shown sizing up the disparity of the crowd and talking to them via megaphone.

Along come the Pistols berating the "stupid fools who stand in line" and Boggs is immediately fascinated by them, scheming to make them a big rock band, despite their definite disinterest. Boggs' mind concocts while the Pistols proceed to a gig and then all-night carousing. As examples of their pursuits, the following reflects how each of the four Pistols are portrayed, fairly consistently so, throughout the movie. Steve Jones spends the night with a hooker and the ever-present paper bag full of burgers by his side. Sid Vicious walks and walks all night alone, entertaining himself any way possible. Johnny Rotten is drinking as always, and makes love with a young tart in a phone booth. Paul Cook ever sober and business-minded, slinks into a concert hall and steals equipment.

INT.—THE SOHO BROTHEL

STEVE JONES is simultaneously getting head and eating a hamburger. The door opens with a knock and PAUL COOK enters with a stolen piece of amplifying equipment. Hardly seeming to notice the other activities going on, STEVE gives it an appraising eye, while still getting head. Then STEVE reaches down to his sack and offers a Wimpy hamburger to PAUL, who accepts. Steve begins to offer a hamburger to the hooker who is giving head, but pauses and thinks better of it.

—page 19 of *Who Killed Bambi?*

The next night, the Pistols rent out a stripjoint to play in. Though the Pistols following is a select few, there are a few typical punk rockers mingled with the usual stripjoint businessmen audience (who are expecting girls and not, of all things, a rock and roll band). The band plays on thru catcalls and the verbal barrage by an irate stripper determined to earn her night's work. Boggs is lurking in the shadows and makes a second effort to become the Pistols manager. They run him out but he is Boggs, you remember, and so remains undaunted.

Here, the story cuts to the forest, showing a rich rock star we all know, designated as M.J. out hunting with bow and arrow. He kills a deer and dumps the carcass in front of a cottage. From the cottage emerges a Little Girl who sees the deer and runs inside yelling, "Mummy, they've killed Bambi! Bambi is dead, Mummy!!!!" This is a particularly eerie scene



A MASKED HORSEMAN rides through the streets of contemporary London, past landmarks of the past and present. He is dressed entirely in red, rides a black horse, and carries a black flag: Red and Black are the international colours of anarchy. He rides past Trafalgar Square, Piccadilly Circus, Parliament and Big Ben, Buckingham Palace, Welling Arch, Billingsgate Fish Market and Old Highgate Cemetery. The TITLES roll up over his ride. They are made up of letters cut from newspapers and magazines, and assembled to give the appearance of a kidnap ransom note.

—from Page 2 of *Who Killed Bambi?*

That was almost a year ago. At first things went smoothly. Although the Pistols still hadn't found a record deal (they were in between EMI and Virgin at this point), they had little trouble arousing the interest of top trash-exploitation mogul Russ Meyer as director of the film. For the distribution rights, 20th Century promised £150,000, towards a total budget of £750,000. Two independent film producers, Michael and John Goldstone were brought into the picture and then Virgin, the Pistols new record company bought a piece of the action.

—from Page 20 of *Who Killed Bambi?*

All was set to roll. Locations were selected, props ordered, production schedules drawn up. Malcolm locked himself away with Meyer and screenplay writer Roger Ebert to work on the script. By the end of June, they had a working draft of *Who Killed Bambi?*, but there were disagreements. New drafts kept surfacing, yet it was the end of September before a sixth and "final" draft was completed. And it goes something like this...

BOGGS: Among other people, I manage M.J. Does that surprise you, boys? The biggest rock star in the world?

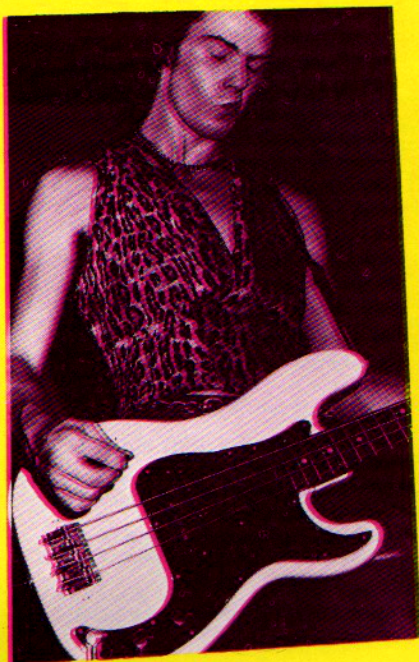
SID: Genuinely impressed aren't we, chaps?

BOGGS (ignoring the sarcasm): I'm very good at spotting trends. Very good. And I think the Sex Pistols might be the next one.

BOGGS (ignoring the sarcasm): I'm very good at spotting trends. Very good. And I think the Sex Pistols might be the next one.

JOHNNY: Well, we ain't no fuckin' trend, Boggs. (then directing Boggs with a gesture) Exit one ago trip!

—from Page 32 of *Who Killed Bambi?*



and the two characters pop up later.

Next morning at the Rotten household, Johnny awakens and Mrs. Rotten and Rodney Rotten are introduced into the story. Mrs. Rotten is depicted as a strong-willed woman, not exactly pleased but very much unashamed of her children, especially later in the story when she stands up to an entire bar, defending her son's TV appearance, a re-creation of the Bill Grundy incident. Johnny's brother Rodney spends all his off-time collapsed in chair playing *Led Zeppelin*, *Pink Floyd*, etc., thru headphones and there is of course no affection between the two boys.

JOHNNY mops up the last of the beans with the toast speared on the fork. Drains the bottle of Guinness. Shoves back from the table. Blows his nose, and carefully checks the contents of his handkerchief.

JOHNNY: Gotta go, mum.

She nods. He goes out the kitchen door, stopping briefly in the hall to reach above the door and remove a fuse from the fuse box. He places it carefully on the sideboard, and leaves...everything in immediate confusion upstairs.

CUTTO:

INT. BROTHER'S ROOM

In a reaction shot, the brother removes the earphones from his head and looks at them, something having gone wrong with the attachment.

—from Page 40 of *Who Killed Bambi?*

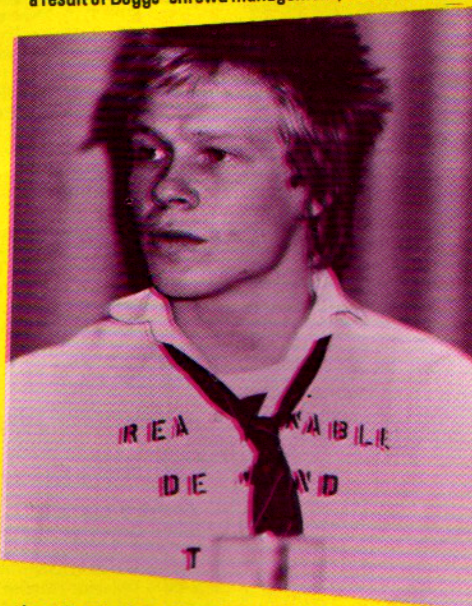
Upon constant requests from Boggs, the *Pistols* play a club in Soho, only to end up fighting onstage among themselves. As they stamp off the stage one by one, Boggs is irate, until he sees how much the audience loves it, who are by the way, becoming more and more punk in fashion. The story reveals: "He (Boggs) begins to understand at last that he's coming upon a trend even *he* was slow to anticipate."

The night rolls on as the band and audience shamble home. A young punk girl, Debi Juvenile, is raped and plundered by a mysterious character called the 'Battersea Rapist', who is featureless and in the shadows throughout the story, except for an ever-present black shoulder bag at his side. More on

him later

This is also the night of the infamous Sid Vicious—Marianne Faithful scene. Marianne was cast to play the part of Sid's "attractive, nipple-like" mother in the film and while the following scene may have meant a fortune in terms of publicity, it scared many of the film's backers away and caused the usual uproar in the British weeklies and dailies. In the scene, Sid stops in at his mother's house. She is a junkie and having just shot up, is weak-willed but receptive to Sid's sexual advances. At the climax of their proceedings, a fight ensues between Sid and Tony, her boyfriend who burst into the room at the wrong moment. Amidst his mother's screams, Sid chain whips his way out the door and into the cool night air.

Next morning, Boggs and rock star M.J. discuss the potential of the *Pistols*. Since M.J. is filthy rich as a result of Boggs' shrewd management, he is of course



bored and agrees to come to a gig that Boggs has set up for the *Pistols* in his New New Oldies club. That night, the punk rock audience is consolidating and the club has been revamped to fit the music with Boggs himself humorously dressed in punk attire. As the *Pistols* play on, rock star M.J. is "fascinated, maybe a little sobered by this evidence that contemporary music now belongs to people who were 3 years old when he launched his career." The figure with the 'black shoulder bag' has been seen lurking at various points in the movie and it comes as a shock that he is shown employed here as a sound-man in the club.

As the infamy of the *Pistols* increases, they recreate their real-life swearing incident on TV, this time on a *Juke Box Jury* type show. The nation is outraged. Next morning, Uxbridge, an executive from the *Pistols* record company, calls Boggs and the boys in to tell them they've been sacked from the label. The *Pistols* go on a rampage, ignoring Uxbridge's trained Doberman ever present at his side. They ransack his office, smash his gold record plaques, and strip his clothes off in front of his secretary. In total humiliation, Uxbridge loses his balance, falls thru a window and, crashing to the pavement, dies. The press are now howling, as the *Pistols* single shoots to #1!!

SID advances towards **UXBRIDGE** carrying a handful of gold records he tore off the wall.

SID (waving them in a threatening fashion): You

old scumbag! Terror-driven, **UXBRIDGE**, his trousers around his knees, tries to evade Sid's charge. But alas, he loses balance and pitches forward through the ceiling-to-floor plate glass window—crashing thru and hurtling screaming to his death hundreds of feet below. **SID** charges to the jagged aperture and scales one of the gold records, Fribee fashion, in hot pursuit of the falling **UXBRIDGE** screaming: **SID: GOODBYE ELVIS!**...[and then the second record]...and **ELTON JOHN**.. Up angle of **SID** looking down. The hound joins him, then flops down also, seemingly with a happy look on his face. **SID** [to **UXBRIDGE**]: Oh, I hope we haven't hurt you. The grin is evil.

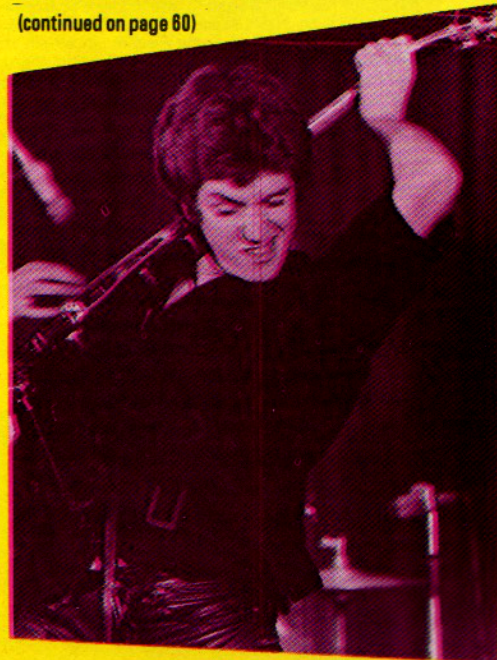
—from Page 85 of *Who KILLED Bambi?*

Later, a dreamy buxom madame called O. is introduced as the owner of the 'Battersea Hotel,' a hang-out for rich and poor musicians, tourists and any general lowlife. A torrid sex scene ensues between M.J. and O. that begins in his limo and ends up in one of her hotel rooms. The *Pistols*, hanging out in the hotel bar, hear of the upstairs liaison and break in to see M.J. wrapped in a red flag, watching himself on TV doing a lame punk rock tribute as O. stalks him with a hammer and sickle. The dashing young *Pistols* run his head into the TV screen, and O. finds herself very attracted to one **Johnny Rotten**...

O. begs Boggs to let the *Pistols* play one of the hotel parties the next day, where she attacks and rapes Johnny onstage and off, to the delight of the crowd and the band. As the gig winds up, O. gets the entire club to crash M.J.'s party. On the way over, O. and the 'Battersea Rapist' find themselves crushed together in a vehicle, whether by intention or circumstance, he advances on O. and instead of going into the party, the two make off to the bushes outside M.J.'s estate.

Unfortunately, the ending of the film as devised by McLaren and Ebert is extremely rushed, a trifle unclear and way too clumsy, but this is what happens:

(continued on page 80)



THE·ENCYCLOPEDIA·OF **BRITISH ROCK** BY THE EDITORS

This is the latest installment of a continuing series aimed at chronicling the history of Merseybeat English rock. For the period concerned, roughly 1962-66, we've attempted to compile complete information on every rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups and details as to both English and American releases. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career during our base period, we've followed it through to the present, except where some major break occurred (i.e. Small Faces becoming Faces, or groups reforming under new names, as Cliff Bennett's Rebel Rousers becoming Toe Fat.) When in doubt we've tried to err on the side of providing too much data, rather than leaving any out. Track listings for EPs and LPs are included only when they are judged to be suitably obscure or of special interest, space not permitting complete details in every case. Our rough cutoff point is 1966; groups formed later are not included unless they were in some way throwbacks to the Beat era. The majority of records listed in this work belong to a very definite era; perhaps when we finish this series (if we ever do!) we'll undertake a similar, shorter survey of British records from the progressive era.

Our format: British release #s appear in the first column, American at the far right. NR = Not Released in that territory. Any dates refer to British release unless a separate American date is given. In most cases, US releases were about a month behind UK. Foreign releases are listed when no UK or US equivalent exists or is known, or when they are of special interest. These appear in the UK column and are coded thus: [GR] German [FR] French [SW] Swedish etc. Some appearances on Various Artists albums have been listed, in which case the title(s) by the artist in question are given. [PS] indicates record was issued with a picture sleeve in the US.

EEEEEEEEEE

VINCE EAGER & THE SILHOUETTES (Managed by Larry Parnes)

- Lonely Blue Boy/
Why/
El Paso/ Top Rank
Any Time is the Right Time/
2-64 I'll Not Be Moved/Make Believe Piccadilly 35157 NR

EAGLES (Bristol) Began in late '61 as a Shadows-type instrumental group.

Only chart success was as backing group to Valerie Mountain on the film soundtrack of *Some People*, in which they appeared. Soundtrack EP made Top 30. As popularity of instrumentals declined, they added vocals, but no hit. Members included Rod Meacham, Mike Brice, Terry Clark, John Payne.

- 7-63 Bristol Express/Johnny's Tune Pye 7n15451 NR
7-63 Exodus/March of the Eagles Pye 7n15473 NR
7-63 Stalactite/Christine Smash 1837 NR
7-63 The Desperados/Special Agent Pye 7n15503 NR
3-64 Andora/Moonstruck Pye 7n15613 NR

- 7-64 Write Me a Letter/Within Pye 7n15630 NR
What Agony Island 299 NR
7-62 EP: *Some People* - Pye nep 24158
EP: *T. V. Themes* - Pye nep 24166
LP: Package Tour - Pye Golden Guinea 268(E): Come On Baby
7-63 LP: *Smash Hits* - Pye Golden Guinea 232(E): 4 tracks

EARTHLINGS STUDIO GROUP

- 2-65 Landing of the Daleks/March of the Robots Parlophone R5242 NR

EASYBEATS (Liverpool)

- ECCESTRICS (Ealing) Goffin/King songs
4-65 What You Got/Fe Fi Fo Fum Pye 7n15850 NR

ECHOES Group formed to back Dusty Springfield. Made solo records.

- 7-62 Cloak and Dagger/Sounds Like Winter Fontana 267254 NR
Marchin' Thru/The Jog Fontana 415 NR
3-66 Got to Run/Thanks a Lot Philips BF1480 NR
7-68 Searching for You/Listen to Me Philips BF1683 NR
Don't Believe Them/ Philips NR

ECHOLETTES

- 7-64 LP: *Ready Steady Win* - Decca LK 4634(E): Our Love Feels New

JASON EDDIE & THE CENTERMEN Billy Fury's brother. "Blues" is one of the all time demented classics.

- 12-65 Watcha Gonna Do Baby/Come On Baby Parlophone R5388 NR
6-66 Singing the Blues/True to You Parlophone R5473 Cap.5727

EDDIE'S CROWD

- 5-66 Baby Don't Look Down/Take It Easy CBS 202078 NR

GARY EDWARDS

- 7-62 Twistful Thinkin'/The Method Oriole 1717 NR

EDWICK RUMBOLD 4-piece band

- 10-66 Specially When/ CBS NR

ELAINE & DEREK Appeared in the film *Gonks Go Beat*, 1965

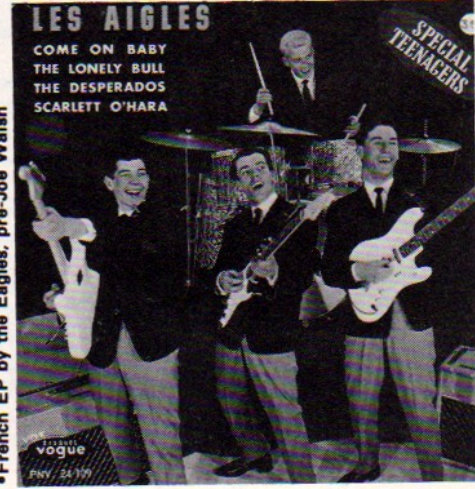
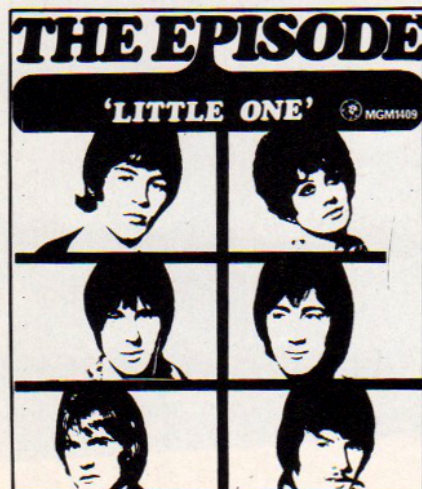
- 7-64 I Don't Want to Know/ Decca Parrot 9686
7-65 LP: *Gonks Go Beat* - Decca LK4673(E): Broken Bones

ELCORT

- 5-66 Tammy/Searchin' Parlophone E5447 NR

BERN ELLIOT & THE FENMEN (Kent) Beat group who specialized in R&B songs. The Fenmen left Elliot in '64

and recorded on their own until '67. Elliot got a new band, the Clan, but



found no success and soon faded. Organist Jon Povey of the Fenmen joined the **Pretty Things** in 1966.

11-63 Money/Nobody But Me Decca F11770 London 9733
3-64 New Orleans/Everybody Decca F11852 London 9670
9-64 Good Times/What Do You Want From Me F11970 NR

7-63 EP: Decca 8561(E): Shake Sherry Shake/Please Mr. Postman/Shop Around/Mashed Potatoes/Chills/I Can Tell

7-64 LP: *At the Cavern* - Decca LK4597(E): Little Egypt; Talkin Bout You

7-64 LP: *Ready Steady Go* - Decca LK4577(E): Money

7-66 LP: *England's Greatest Hitmakers* - London 430(A): Forget Her

[... & the **CLAN**]

1-65 Guess Who/Make It Easy Decca F12051 NR

6-65 Voodoo Woman/Lipstick Traces Decca 12171 NR

[**FENMEN** solo]

7-64 Rag Doll/Be My Girl

11-65 Everything You Need/Every Little Day Decca F12269 NR

5-66 California Dreamin'/Is That Your Way CBS 202075 NR

8-66 Rejected/Girl Don't Bring Me Down CBS 202236 NR

PETER ELLIOTT

7-65 A Woman Needs/Heaven Knows Decca NR

BILLY ELLIS TRIO (Liverpool)

JEFF ELROY & BOYS BLUE (same group as **Boys Blue** on ABC?)

12-66 Honey Machine/Philips NR

BOBBY EMBER (Birmingham)

3-66 Bring Me Home/When Love Isn't There Polydor 56 062 NR

EMERALDS

3-65 Don't Listen to Your Friends/Decca F12096 NR

12-65 King Lonely the Blue/Someone Else's Fool Decca F12304 NR

DICK EMERY Joe Meek prod.

7-63 I Walk With Me Philips 1272 NR

EMMETT Donovan imitator

5-65 Baby It Ain't No Lie/Columbia 7582 NR

EMOTIONS

My Honey and Me

END [The] Produced by Bill Wyman. Became **Tucky Buzzard**

10-65 I Can't Get Any Joy/Hey Little Girl Philips 1444 Philips 40323

7-67 Shades of Orange/Loving, Sacred Loving Decca 22750 London 1016

LP: *Introspection* - London PS 560(A)

EPICS Michael Blakely (drums), brother of **Tremeloes'** Alan Blakely.

4-65 No Pleading You/My Little Girl Pye 7n15829 NR

8-65 Give Me a Chance/Zen 202

2-66 How Wrong/Blue Turns to Grey Pye 7n17053 NR

6-68 Travelling Circus/Henry Long CBS 3564

EPISODE SIX: Included Ian Gillan & others who later became the nucleus

of **Deep Purple**. This was a fascinating, experimental group

for its time, ranging from hotrod music ("Mighty Morris Ten") to punk and

folk-rock to harmony pop ("I Hear Trumpets Blow") to classical rock to

their classic, "Mr. Universe", probably the ultimate **Moody Blues**

satire. (At least we hope it's a satire!)

1-66 Put Yourself in My Place/That's All I Want Pye 17018 NR

4-66 I Hear Trumpets Blow/True Love is Funny Pye 17110 NR

8-66 Here There & Everywhere/Mighty Morris Ten Pye 17147 WB 5851

2-67 Love-Hate-Revenge/Baby Baby Baby Pye 17244 Elektra 45617

6-67 Morning Dew/Sunshine Girl Pye 17330 Compass 7007

10-67 I Can See Through Y'Ho/Fall in Love Pye 17376 NR

5-68 (as **EPISODE**) Little One/Wide Smiles MGM 1409 NR

10-68 Lucky Sunday/Mr. Universe Chapt. One 103 Ch. One 2902

2-69 Mozart vs. the Rest/Jack D'or Chapter One 104 NR

ESCORTS (Liverpool) guitarist Terry Sylvester left to join the **Swingin'**

Blue Jeans in '65 and in '67 joined the **Hollies**. Pete Clark left to

join **Them Grimbles** and was replaced by Kenny Goodlass, ex-Kirkbys. One

of the original Liverpool groups, they never had great success outside

their home town, although "Dizzy Miss Lizzy" was a big local hit.

4-64 Dizzy Miss Lizzy/All I Want is You Fontana 453 Fontana 1912

6-64 The One to Cry/Tell Me Baby Fontana 474 NR

9-65 Don't Want to Go On/Don't Forget to Write Fontana 516 NR

7-65 C'mon Home Baby/She Gets No Lovin' That Way 570 Fontana 1512

1-66 Let It Be Me/Mad Mad World Fontana 651 NR

12-66 From Head to Toe/Nighttime Columbia 8061 NR

ESSEX

7-64 She's Got Everything/Out of Sight

DAVID ESSEX Many records prior to his stage career & emergence in

the '70s as a teen idol

4-65 Tears Came Tumbling Down/Fontana NR

1-66 Can't Nobody Love You/I Don't Mind Fontana 620 NR

4-66 This Little Girl/Broken Hearted Fontana 680 NR

8-66 Thigh High/Fontana NR

7-67 She's Leaving Home/Better Than Me Uni 502 Uni 55020

5-68 Love Story/Higher Tan High Pye 7n17621 NR

10-68 Just for Tonight/

ETCETERA'S

11-64 Now I Know/Gee Oriole NR

EXCHECKERS

5-64 All the World/All Over Decca D11871 NR

CHRISTINE EVANS "Pains" written by Goffin/King

4-65 Growing Pains/Philips NR

7-66 Somewhere There's Love/Philips NR

EXCEPTIONS (formerly the **Orchids**)

3-65 What More Do You Want/Decca F12100 NR

7-67 Eagle Files on Friday/Girl Trouble CBS 2n2632 NR

EXCHEQUERS (Liverpool)

EXECUTIVES Instrumental group. Included current NME editor Roy Carr.

7-64 March of the Mods/Why Why Why Columbia 7323 NR

12-64 Strictly for the Beat/No Room Columbia 7393 NR

5-65 Been So Long/You're For Me Columbia 7573 NR

11-65 Return of the Mods/How Sad Columbia 7770 NR

5-66 Lock Your Door/In My Arms Columbia 7919 NR

3-67 Smokey Atmosphere/Sensations CBS 202652 NR

11-67 Ginza Strip/I'll Always Love You CBS 3067 NR

5-68 Tracy Made a Trip/Gardena Dreamer CBS 3431 NR

2-69 I Ain't Got Nobody/To Kingdom Come CBS 4013 NR

EYES Mod-rock, heavily **Who**-influenced

11-65 When the Night Falls/I'm Rowed Out Mercury 881 NR

2-66 The Immediate Pleasure/My De-Generation Mercury 897 NR

5-66 Man With Money/You're Too Much Mercury 910 NR

8-66 Good Day Sunshine/Please Don't Cry Mercury 944 NR

7-66 EP: *Arrival* - Mercury 10035(E)

EYES OF BLUE (*Melody Maker* competition winners of '65. Glen

Cornick, pre-'Jt, Phil Ryan, pre-**Man**, **Piblokto**; Gazy,

pre-**Wild Turkey**

11-67 Up and Down/Heart Trouble Deram 106 Deram 85001

2-68 Supermarket Full of Cans/Don't Ask Me Deram 114 Deram 85003

9-68 Largo/Yesterday Mercury 1049 Merc. 72844

7-69 Apache '69/Q-111 Mercury 72911

2-69 LP: *Crossroads of Time* - Mercury 20134(A)

7-69 LP: *In Fields of Ardath* - Mercury 20164(A)

•Bern Elliott & the Fenmen, 1964



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tapes, photos of the Everly Bros. Especially interested in tapes of 1970 summer TV show. Wendy J Long, 3525 E 2nd St, #8 Long Beach, CA 90803

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SEX PISTOLS

[continued from page 54]

In the party, M.J. has had himself made up as an exact double of Johnny Rotten and as he is prissing around to the delight of his guests, the Little Girl (remember Bambi in the forest?) shoots and kills M.J.. The 'Bettersea Rapist', too exhausted after his consumption with O. to do her any harm, is captured and revealed to be Rodney Rotten, Johnny's brother. The movie ends with Russ Meyer giving his on-camera views on the Pistols.

AN OVERHEAD SHOT

Shows M.J.'s prone body on the floor in the spotlight.

The first and only person to move is Johnny Rotten. He walks slowly forward to the dead body. Looks down at it. Turns it over with the toe of his boot, so that the dead face gazes sightlessly skyward. Speaks at first so softly not everyone can hear.

CLOSE UP

JOHNNY [down at the body]: Will success spoil Johnny?...[pause]...[then freaking out and kicking the lifeless body of M.J. all over the stage, as he continues talking]. No! He will waste, spoil, smash, blow up, and destroy success!

—from Page 140 of *Who Killed Bambi?*

OK, so it's not *Remembrances of Things Past* or even *Having A Wild Weekend*, but the most important aspects *Who Killed Bambi?* could have conveyed were the total outrage, anger, aggression, break-with-the-past and sheer fun that the last two years have given us in the rock 'n' roll world. As this was the sixth draft of the screenplay, I'm sure there would have been more to come before the finished product.

Conspicuous in its absence is the lack of various and sundry punk/pop groups gracing the picture in one form or another. Granted, Epstein left no room for anything else besides the *Beatles* in their movies, neither did McLaren, but I gather that more than a few rockers would've made cameos or played small roles in the finished product. While all this is conjecture, it's time to answer that burning question: Is there a finished product? Will there be any kind of *Pistols* movie?

Well...no and yes, respectively. While *Who Killed Bambi?* was being written and rewritten, rumors as to some of the film's more shocking details were leaking out, and 20th Century, realizing to its dismay that none of the millions of teenage consumers who might otherwise attend a rock and roll movie would be able to see this X-rated creation, pulled out support last Fall, and production rolled to a halt. At least, that's one story. The only known fact is that Meyer withdrew from the project in mid-October, and returned to Hollywood in a rage. According to Fox, Meyer's exit was their reason for pulling out; according to McLaren, it was the other way around. Either way, by early November everything was in disarray.

The rumors and developments started flying. At one time, new backers were to have been found, a new director (possibly Richard Lester, a story hinted), the

script was rewritten again, with some direction by **Johnny Rotten**, to bring it closer to a "PG" rating, which would have necessitated a total revision. It seemed outrageous that this often brilliant, shocking film would have undergone a castration, or at best a vasectomy.

Then of course, with the last **Pistols** performance in San Francisco, the group broke up. While Johnny was in Jamaica in February, McLaren's organization Glitterbest sent people to get footage of Johnny, as stated in *Sounds*: "McLaren is still sitting on a heap of money given to him by Warner Brothers to make the notorious *Who Killed Bambi?* film project. A stipulation of the money was that it had to be used for film purposes only, or be returned."

In that same *Sounds* article, Johnny stated: "He's (McLaren) pissarseing in L.A. trying to sort something out with WB, trying to sell them a film they don't want to know about. Originally, I had trusted his ideas filmwise, but then I read the script and found that we as a band were eliminated from anything to do with that side of thing." What kind of role did you have, Johnny? "The dumb idiot, you know, **Cliff Richard's** early type of film. We're all going on a summer holiday, that kind of rubbish."

In *Slash*, Malcolm McLaren responded: "Rotten couldn't get along with Russ Meyer. I suppose the band thought it was very trite. It was trite, but for me the wonderful thing was, you know, Russ Meyer, the epitome of American fascism and you know, the women with the big tits...meets the **Sex Pistols** and I thought that was very funny. And the scene where Sid fucks his mother, it was written like he's been doin' it for years, it was no big deal. I thought it was a great scene and, in a way, very moving. It did upset 20th Century to the extent of one investor quitting. It also worried Sid's mother. I saw the movie as a bit of an invent, and the one thing I regret about my whole experience in the last few months was in not making that movie. It was Russ' movie and I doubt if anyone else could make it...*Russ Meyer Meets the Sex Pistols*."

Well, at least what we've just examined as *one* version of the script more than justifies all the things that have been said about it. The story is explicit, Rabelaisian, politically realistic and anarchistic but with a broadly amplified scope that gives the whole thing a larger-than-life effect. The personalities of the **Pistols**, and what they stand for, are basically true to life (could Johnny have been referring to yet another version of the script?), though exaggerated to the point of myth; this is a **Sex Pistols** for young people to imagine with a sense of awe, and for the world at large to fear and loathe. Just like their music...

The final word on *any* kind of **Pistols** movie is that yes, one will indeed be put together from live footage from early days and the U.S. tour (there's 5,000 witnesses that the San Francisco show was videotaped), the existing tapes from the TV appearances, Johnny in Jamaica, Sid in the hospital...who knows, maybe **Steve Jones** in a burger-eating contest. Whatever happens, the interest is still there on the part of the fans and let's hope the finished product is something that'll give us the same feelings inside as when we heard the records and saw them play. And for those of you who always laugh, let this be their epitaph.

All quotes & excerpts from *Who Killed Bambi?*

TORONTO

[continued from page 39]

Edmunds (es-bassist for the **Cads**, **Doncasters** and **Oh Those Pants**) who's also president of **Hi-Fi Records** (which put out the **Curse's** "Shoeshine Boy"). This trio is basically fun-oriented.

SIMPLY SAUCER

Like **Teenage Head**, **Simply Saucer** are from Hamilton but there any similarities end. **Simply Saucer** have been together a few years and play some up-to-par pop.

BATTERED WIVES

Tight rockers with that old late 60s drunken British feel.

THE UGLY

They call themselves "Hoodlum Rock" because they've all done time behind the slammer. There's **Tony Torture** (drums), **Sam Ugly** (bass) and **Ray Ugly** (guitar). Singer **Mike Nightmare** does bodybuilding on the side and is developing new areas of bicep communication in rock. His greatest influences are probably **Iggy** and **Bruce Lee**. The **Ugly** marry the sonic booms of the **Dave Clark Five** and the **Nashville Teens**.

SEGARINI

After the **Dudes** broke up, **Bob Segarini** moved from Montreal to Toronto, and has since formed a new band, called simply **Segarini**. Although their live appearances have been few, the band has been active in the studio, with an EP on **A&M** earlier this year, and most of an LP finished. Bob himself has been active on the scene as a producer, having recently done sessions with Toronto's "B" **Girls** and Detroit band the **Romantics**.

TORONTO DISCOGRAPHY

CADS - Do the Crabwalk / You Weren't Born Yesterday / Over My Head Body / Sex Was the Only Way Out - **BI-R** 001

CURSE - Shoeshine Boy / Killer Bees - **Hi-Fi** 001
DIODES - Red Rubber Ball / We're Ripped - **CBS** C4-4168

DIODES - Tired of Waking Up Tired / Child Star - **DIODES** - LP: **CBS** PES 90441 **CBS** E4-4186

DISHES - EP: *Fashion Plates* - **Fred Victor's** Mission / Police Band / Walky Talky / Monopolies Are Made at Night - Regular R 001

DISHES - EP: *Hot Property* - Summer Reaction / Secret Storm / Hot Property - Regular R 002

POLES - CN Tower / Prime Time - **Nimbus** 9 NN 313
TEENAGE HEAD - Picture My Face / Teenin' Me Apart - **Epic**

BRUCE EAVES & AMERIGO MARRAS - *Raw* - Raw (featuring music by the **Diodes**) / War (featuring obscenity by the **Curse's** Mickey Skin) - *Crash 'n' Burn* (\$2 from **CEAC**, 15 Duncan St, Toronto, Ontario)

VILETONES - EP: *Screaming Fist / Possibilities / Rebel* - **Vile** 8277

ZOOM - Massacre at Central High / Sweet Desperation - **Riot** 1001

SEGARINI - EP: *Wanna Get to Know You Better / Starlight / I Want You to Stay / I'm Not Your Fool* - **A&M** 452

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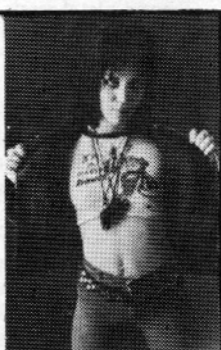


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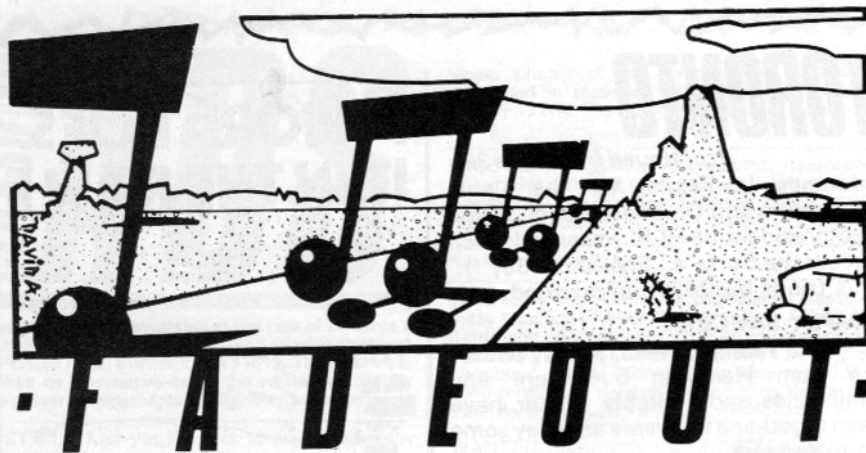
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Looking back over the ideas and themes covered in this issue, I can't help reflecting on the state of today's music scene, and how dramatically it continues to change. A few months ago it seemed significant that most of the major record companies had picked up a NW act. Now it seems those acts are turning into major attractions. **Blondie** has had a worldwide #1 hit, **Elvis Costello** has gold records, **Patti Smith** has penetrated to the heart of Top 40 land, **Tom Petty** is rapidly becoming a star, and the **Ramones** seem destined to follow in the footsteps of **Kiss** into the center ring of the grand arena. Hundreds of NW records are coming out every month, and major labels are signing them as a matter of course. The reality has bypassed the rhetoric completely: the struggle to promote New Wave seems, on close examination, academic.

Granted, a lot of people — the lowest mass level to which any cultural trend must ultimately filter down — are still grappling with the meaningless question of whether the "violence and lack of musicianship in punk music" can appeal to more than a cult, and unfortunately this squarest segment of society happens to include most of the people in the radio industry today, but so what? The facts speak for themselves. It's been demonstrated that this new music can find acceptance with a broad audience, and the truth seems to be that, once exposed to it directly, most rock & roll fans are quickly won over. With every day that passes, more people have accepted the new music, and at concerts you see younger and younger kids, and average people of all kinds, compared to the cult audience of a few months ago.

The last phase of the "struggle" is now underway, and that is to bring into this expanding pop culture the kids of the **Kiss** generation, the 10 - 16 year olds who will transform this country into a teenage utopia. All these kids will form bands, and from there there'll be no turning back. When millions of kids want to hear this music, the radio stations will have to play it, and once again the best rock & roll will be the most popular music, as it was in the 50's and the 60's. At least, that's how it's supposed to work. Nothing is ever certain, but things seem to be moving so steadily in that direction that I have few complaints.

We've discussed elsewhere the effectiveness of labels, categories, classifications. In the sense that I'm a historian of pop, I can't overlook the value of having an overview, and of isolating the factors that make up musical styles and trends. It's the only way to get a grip on what's happening and why. How can we compare what's going on today in England, or in Detroit for that matter, with the way it was before unless we can refer to statistics, and determine how much room for growth there still is? And needless to

say, if today's bands weren't fully conscious of what punk rock in the 60's was all about, their music would not remotely resemble its present form.

But just as clearly, we must weigh the usefulness of this kind of analysis against its damaging effects when picked up by the fad-happy media or even music fans without the background to place it in proper perspective. So "punk rock" started as a fanzine term reflecting the link between the **Standells** and the **Ramones**, but ended up as a media term whose repercussions, at first positive (solidifying the new generation) then negative (scaring the public, putting bands out of work, inciting anti-punk violence) were discussed in my "Politics of Punk" essay in #17. Today, the word "punk" has become merely a millstone around the neck of the new music, keeping alive false stereotypes of the music's crude early days, and holding back the commercial success it now merits. And again with "powerpop", a term coined and popularized by fans as an idealization of what pop, at its best, should be, and then quickly bastardized by would-be profiteers, and just as quickly rejected by the paranoid protectors of a (mythical) punk power structure. So what good does it do us to analyze events to the point where we understand why things are happening, if that knowledge is going to be abused to the extent that it damages the very things it was meant to expedite?

These kind of labels are useful, to be sure, but we must be careful not to attach too much weight or emotion to them, or identify with them to the point of fanaticism. They are guideposts to understanding, and once we've understood, it may be best to discard them, to keep arriving at new evaluations and frontiers. The built-in obsolescence of pop music should extend to its critical body. Thus, if "acid punk" is a trend right now, we must assume it will metamorphose into something else by the time the squares read about it in *Rolling Stone*, and stay 2 steps ahead by figuring out where it can go from there.

When we write about trends in **BOMP**, it's with the understanding that we're *not* in a position to lead the blind consumers into yet another deceptive hype. We like to assume our readers are too aware to be hyped. We think of you as the trend-setters, the people who are spearheading the new developments in music, forming bands, editing fanzines, and supporting your local scenes as actively as you can. We assume that you share our interest in the more subtle aspects of rock history and theory and can make use of this information in your own creative activities.

Perhaps **BOMP** has grown to the point where this is no longer true of the majority of our readers, but it is certainly true of the core that has grown with us over the years, and when we lapse into esoterica or start

building Kantian "castles in the sky", it's for the sake of those most dedicated of our readers. If **BOMP** is to remain a forum for these kind of ideas, we must accept that this approach is implicitly, like Hesse's Magic Theatre, "not for everyone."

Personally, I think we've reached the stage where even the term "New Wave" has outdated itself. It still seems necessary in any kind of comparative discussion, but in terms of how this music is promoted and presented to the general public, and what the music itself has now become, it might be best to simply begin thinking of it as "rock & roll", if we define rock & roll as a sort of music and cultural catalyst that we haven't had any of since 1967. It's a rock & roll renaissance as well as a "New Wave", just as the Liverpool groups represented a renaissance of traditional rock & roll values as well as a fad known as the "British Invasion." What the New Wave has brought is actually that, a return of real rock & roll, and real pop music, as well as a host of other, related phenomena that give us more possibilities for an exciting music scene than we've ever had before. But it's still basically that, and maybe it's about time we started applying some minimalism in the critical assessment of the whole thing, as well as in the music.

There is no longer any need to persuade anyone to join a cultish backlash against disco and pompous rock music, so terms and concepts that serve to divide and polarize are no longer useful. The NW scene is well enough entrenched that its survival is not in doubt. If we start thinking of it as just good music, the rock & roll music of today, I think we'll do more to spread its growth than by dwelling on its esoteric ideological aspects. I invite your thoughts on this subject...

—Grag Shaw

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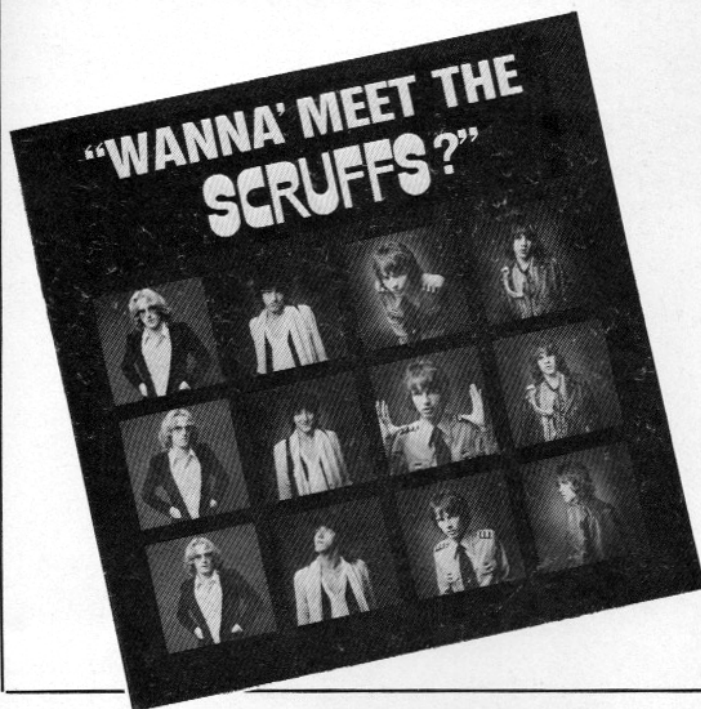
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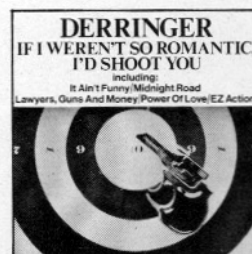
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